





Convocation

Field Concert Hall
Tuesday, September 7, 2010, at 10 a.m.

PROCESSIONAL

The Prince of Denmark's March ("Trumpet Voluntary")

Alan Morrison ('91), organ

Jeremiah Clarke (c. 1669-1707)

OPENING DECLARATION

H. F. "Gerry" Lenfest, Chairman

GREETING

Roberto Díaz (Viola '84), President

REMARKS

John R. Mangan, Vice President and Dean

Jeanne M. McGinn, Ruth W. and A. Morris Williams Jr. Chair of Liberal Arts

MUSICAL SELECTION

Animé et très décidé from Quartet in G minor, Op. 10 Claude Debussy (1862–1918)

Old City String Quartet:
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

Recipients of the Milka String Quartet Award from the Markow-Totevy Foundation in 2009

"O soave fanciulla" ("Oh sweet little lady!") from La Bohème

Music by Giacomo Puccini - Text by Giuseppe Giacosa and Luigi Illica

RODOLFO

O soave fanciulla, o dolce viso di mite circonfuso alba lunar, in te ravviso il sogno ch'io vorrei sempre sognar!

MIMI

Ah, tu sol comandi, amor!

RODOLFO

Fremon nell'anima dolcezze estreme. Nel baccio freme amor!

MIMI

Oh come dolci scendono le sue lusinghe al core ... tu sol comandi, amor! (kissed by Rodolfo)

No, per pieta!

RODOLFO Sei mia!

MIM

V'aspettan gli amici ...

RODOLFO

Gia mi mandi via?

MIMÌ

Vorrei dir ... ma non osso.

RODOLFO

Di!

MIMÌ

Se venissi con voi?

RODOLFO

Che? Mimi! Sarebbe cosi dolce restar qui. C'e freddo fuori.

RODOLFO

Oh sweet little lady! Oh, sweetest vision, with moonlight bathing your pretty face, the dream that I see in you is the dream I'll always dream!

MIMÌ

Oh! You rule alone, Love!

RODOLFO

Deep in my soul trembles the deepest passions. Our kisses shudder with love!

MIM

How gently now his words of praise make their way into my heart ... You rule alone, oh love! (kissed by Rodolfo)

No, I beg you!

RODOLFO

You're mine now!

MIMI

Your friends are still waiting ...

RODOLFO

So soon must I leave you?

MIM

I would like ... I can't say it.

RODOLFO Speak!

MIMÌ

What if I went along?

RODOL FO

What? Mimi! How sweet instead to stay behind here. It's freezing outside.

MIM

Vi starò vicina!

RODOLFO

E al ritorno?

MIMI

Curioso!

RODOLFO

Dammi il braccio, o mia piccina.

MIM

Obbedisco, signor!

RODOLFO

Che m'ami di'?

MIM

Io t'amo.

RODOLFO e MIMÌ

Amor! Amor! Amor!

Translation by nomorelyrics.net

MIMI

I'd be right beside you!

RODOLFO

What about later?

MIM

Who knows, sir?

RODOLFO

Take my arm, my dear young lady.

MIM

As you say, my dear sir.

RODOLFO

Do you love me?

MIMI

I certainly do.

RODOLFO and MIMI

Love! Love! Love!

PRESENTATION OF THE MILKA STRING QUARTET AWARD John R. Mangan

REMARKS

Jonathan Coopersmith, Chair of Musical Studies

David Ludwig (Composition '01), Artistic Chair of Performance Studies

MUSICAL SELECTION

"O soave fanciulla" from *La Bohème* Giacomo Puccini (1858-1924)

Ashley Thouret, soprano Christopher Tiesi, tenor Mikael Eliasen, piano

FACULTY ADDRESS

Jennifer Higdon (Composition '88)

CLOSING REMARKS

Paul Bryan (Trombone '93), Registrar and Associate Dean of Academic Affairs

RECESSIONAL

Allegro maestoso e vivace from Sonata in C minor, Op. 65, No. 2 Felix Mendelssohn (1809–47)

Alan Morrison ('91), organ

HISTORY OF CURTIS

The Curtis Institute of Music opened officially on October 1, 1924, fulfilling the fondest dream of Mary Louise Curtis Bok. (Once construction work on the buildings was complete, on October 13, the doors opened for the first day of school.)

Mrs. Bok was the only child of Philadelphia-based Louise Knapp and Cyrus H. K. Curtis, whose Curtis Publishing Company produced two of the most popular magazines in America—The Saturday Evening Post and The Ladies' Home Journal. Mrs. Bok's work at the Settlement Music School in South Philadelphia with culturally and financially deprived children, many of whom were gifted enough for professional careers, convinced her of the need to organize a music conservatory with rigorous standards of teaching and performance to train the next generation of musical artists. With artistic guidance from conductor Leopold Stokowski and the renowned pianist Josef Hofmann, Mrs. Bok assembled a faculty that would attract the most promising students and developed a philosophy insuring that these exceptionally gifted young musicians would receive the kind of training to prepare them for careers as performing artists on the highest professional level.

Curtis's rare tuition-free policy was established in 1928 and to this day provides merit-based full-tuition scholarships for all Curtis students, undergraduate and graduate alike. Students continue to be accepted for study at Curtis solely on the basis of their artistic talent and promise.

In the school's early years, Leopold Stokowski predicted that Curtis "will become the most important musical institution of our country, perhaps of the world." That sentiment was echoed nearly seventy years later by cellist Mstislav Rostropovich when he said, "Curtis is unique, not only in the United States, but in the whole world."



Tribute to Orlando Cole (Cello and Chamber Music '34)

August 16, 1908-January 25, 2010

Field Concert Hall Sunday, September 19, 2010, at 3 p.m.

WELCOME

Roberto Díaz (Viola '84), President

RECORDING

Suite No. 2 in D minor, BWV 1008

Johann Sebastian Bach (1685–1750)

Prélude

Allemande

Courante

Sarabande

Menuet

Gigue

Orlando Cole ('34), cello

REMARKS

David Cole (Cello '67)

RECORDINGS

Orlando Cole on Jewish humor, recorded at Watermark residence

Lied ohne Worte, Op. 109

Felix Mendelssohn

(1809-47)

Orlando Cole ('34), cello Rosamonde Adams Cole, piano

REMARKS

Deborah Cole

Marcy Rosen (Cello '77)

RECORDING

Lento

from Quartet in F major, Op. 96 ("American")

Antonín Dvořák (1841–1904)

Curtis String Quartet: Jascha Brodsky ('34), violin Louis Berman, violin Max Aronoff ('34), viola Orlando Cole ('34), cello

MUSICAL SELECTION

Adagio

from Quintet in C major, D. 956

Franz Schubert (1797–1828)

Carol Cole ('74), violin Yumi Ninomiya Scott ('67), violin Geoffrey Michaels (Violin '65), viola Jeong-Hyoun Lee, cello David Cole ('67), cello

Please join us for a reception in the Bok Room immediately following the tribute.

Orlando Cole

Orlando Cole was a beloved figure within the Curtis community and the music world at large. His profound impact on music as the cellist of the Curtis String Quartet and as a teacher at Curtis cannot be overestimated.

Mr. Cole was among the students who entered the Curtis Institute of Music on the day its doors first opened in 1924. He was sixteen years old and remained at Curtis for ten years, studying cello with Felix Salmond and also majoring in chamber music. He and fellow students formed the Curtis String Quartet, which toured extensively. The quartet performed for President and Mrs. Franklin Delano Roosevelt in 1934 and became the first American-trained chamber group to tour Europe in 1935. The same year, the quartet recorded Samuel Barber's *Dover Beach* with the composer as baritone soloist.

Mr. Cole's teaching career at Curtis totaled several decades. In 1942, Mr. Cole established the New School of Music with the members of the Curtis String Quartet and taught there for many years until it merged with Temple University in 1986. During his primary Curtis tenure from 1953 until 2005 he taught two generations of soloists and principal cellos in leading orchestras, including Owen Carman, David Cole, Lynn Harrell, Thomas Kraines, Daniel Lee, Ronald Leonard, Lorne Munroe, Marcy Rosen, and Metta Watts. Mr. Cole held master classes all over the world and, in collaboration with his former student Lynn Harrell, produced two highly acclaimed videotapes entitled *Exploring the Bow-Arm*.

Mr. Cole received an honorary doctorate from Curtis in 1986, and the American String Teachers Association named him Teacher of the Year in 1990. In 2000 Curtis honored him with its first-ever Alumni Award. He was named to the emeritus faculty in 2005 and Curtis held a convocation to celebrate his 100th birthday in 2008. Mr. Cole died on January 25, 2010 at age 101.

"Teaching for more than seventy-five years has given me cause to feel that my life has been well spent. If I were granted a second 'go-around,' I would want to continue sharing my love of music and the cello with students and audiences. No other choice could be better than doing it all over again."



MASTER CLASS WITH MIRIAM FRIED, VIOLIN Saturday, October 2, 2010, at 2 p.m. Field Concert Hall

Sonata in D minor, Op. 27, No. 3 ("Ballade")

Eugène Ysaÿe (1858–1931)

Choha Kim, violin

Concerto No. 3 in B minor, Op. 61

Camille Saint-Saëns (1835–1921)

Jung Min Choi, violin Jungeun Kim, piano

Sonata No. 3 in D minor, Op. 108

Johannes Brahms (1833–97)

Anastasia Agapova, violin Jungeun Kim, piano

Sonata No. 10 in G major, Op. 96

Ludwig van Beethoven (1770–1827)

Benjamin Beilman, violin Yekwon Sunwoo, piano

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Photographic and recording equipment may not be used in Field Concert Hall. This masterclass is being professionally recorded for educational use and possible broadcast.

CLINICIAN

Heralded for her "fiery intensity and emotional depth" [Musical America] as well as for her technical mastery, violinist Miriam Fried has played with virtually every major orchestra in the United States and Europe and has been a frequent guest with the principal orchestras of Boston, Chicago, Cleveland, New York, Philadelphia, and Pittsburgh, as well as with the Israel and Royal philharmonics and London and Royal symphonies. Recital tours have taken her to all of the major music centers in North America and to Brussels, London, Milan, Munich, Rome, Paris, Salzburg, Stockholm and Zurich.

PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Jung Min Choi, from Seoul, is a student of Shmuel Ashkenasi and Yumi Ninomiya Scott and and entered Curtis in 2008.

Choha Kim, from Kyonggi-do, Korea, is a student of Victor Danchenko and entered Curtis in 2007.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Jungeun Kim, staff pianist

CURTISINSTITUTE OF MUSIC

Jimmy Brent Concert Sunday, October 3, 2010, at 2 p.m. Field Concert Hall

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In Walked Love

James R. Brent (1953-79)

The Rodent Serenade

Brent

Tom Lawton, piano

Quartet No. 3 in D major, Op. 18, No. 3, Ludwig van Beethoven selections (1770–1827)

Allegro

Andante con moto

Rebecca Anderson, violin Amalia Hall, violin Ayane Kozasa, viola Sarah Rommel, cello

Allegro serioso, non troppo from Duo for Violin and Cello, Op. 7

Zoltán Kodály (1882–1967)

Amalia Hall, violin Sarah Rommel, cello

Allegro vivace assai from Quartet No. 6 in F minor, Op. 80

Felix Mendelssohn (1809–47)

Amalia Hall, violin Rebecca Anderson, violin Ayane Kozasa, viola Sarah Rommel, cello

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This afternoon's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Amalia Hall, from Auckland, New Zealand. is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Tom Lawton, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS FALL AT CURTIS Monday, October 11 at 8 p.m. Student Recital Series Begins Field Concert Hall

Students perform solo and chamber works in Field Concert Hall almost every Monday, Wednesday, and Friday night throughout the school year. Admission is free; seating is on a first-come-first-served basis.

Sunday, October 17 at 8 p.m. Alumni Recital Series: Spano-Coucheron-Rex Trio Field Concert Hall

Atlanta Symphony Orchestra Music Director Robert Spano (Conducting '85) is joined by ASO concertmaster David Coucheron (Violin '05) and ASO principal cello Christopher Rex ('72) for a program of works by Beethoven, Chopin, and Kodály.

Four-recital subscriptions: \$95; single tickets: \$28 Curtis Ticket Office: www.curtis.edu or (215) 893-7902

Sunday, October 24 at 3 p.m. Tribute to David Soyer Field Concert Hall

Curtis pays tribute to David Soyer (1923–2010), Guarneri Quartet cellist and faculty member. The program of musical, verbal, and photographic remembrances is free and open to the public.

Monday, October 25 at 8 p.m. Curtis Symphony Orchestra James Judd, conductor Verizon Hall at the Kimmel Center

The Jack Wolgin Orchestral Concerts

Elgar In the South, Op. 50 ("Alassio")

Ravel Suite from Ma mère l'oye (Mother Goose Suite)

Brahms Symphony No. 4 in E minor, Op. 98

Three-concert subscriptions: \$15–\$103; single tickets: \$5–\$40 Curtis Ticket Office: www.curtis.edu or (215) 893-7902

Season Premiere Gala: Proceeds benefit the Student Assistance Fund. Preconcert dinner and premium concert tickets. Gala tickets: \$150-\$750; Charles Finch, charles.finch@curtis.edu or (215) 893-5279

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



MASTER CLASS WITH LEON FLEISHER, PIANO Thursday, October 7, 2010, at 2 p.m. Field Concert Hall

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Sonata No. 2 in G minor, Op. 22

Robert Schumann (1810–56)

Ran Jia, piano

Three Movements from Petrushka

Igor Stravinsky (1882–1971)

Yen Yu Chen, piano

Sonata No. 2 in B-flat minor, Op. 35

Frédéric Chopin

(1810-49)

Jiuming Shen, piano

Concerto in D major, Hob. XVIII:11

Joseph Haydn (1732–1809)

Alexander Ullman, piano Ran Jia, piano accompaniment

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Photographic and recording equipment may not be used in Field Concert Hall. This masterclass is being professionally recorded for educational use and possible broadcast.

CLINICIAN

A student of the great Artur Schnabel, Leon Fleisher made his debut at Carnegie Hall with Pierre Monteux and the New York Philharmonic at age fifteen and quickly established himself as one of the world's premier classical pianists. Two Hands, a short documentary film by Nathaniel Kahn about Mr. Fleisher's battle with and triumph over right-hand focal dystonia, was a 2007 Academy Award nominee, and he was also featured in a one-hour documentary, Lessons of a Master, by Mark Kidel. Mr. Fleisher was one of the distinguished recipients of the 2007 Kennedy Center Honors, and he was awarded the rank of Commander in the French government Order of Arts and Letters in 2005. In 2008 Sony BMG Masterworks released The Essential Leon Fleisher, an anthology of highlights from his greatest recordings. In 2009 the same label released Mr. Fleisher's first two-hand concerto recording in over forty years-Mozart Piano Concertos K. 414, 488, and 242 with his wife, Katherine Jacobson Fleisher, and the Stuttgart Chamber Orchestra. Mr. Fleisher joined the faculty of the Curtis Institute of Music in 1986.

PERFORMERS

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Ran Jia, from Shanghai, is a student of Gary Graffman and entered Curtis in 2004.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsvn and entered Curtis in 2009.

CURTIS OPERA THEATRE

presents

La Tragédie de Carmen

Music by Georges Bizet Adaptation by Peter Brook and Marius Constant

> Daniel Stewart, conductor Chas Rader-Shieber, stage director Troy Martin-O'Shia, lighting designer

Thursday, October 7-Sunday, October 10, 2010

Curtis Opera Studio

This production of La Tragédie de Carmen is based on performances created by ECOV for a European tour in 1992. It was directed by Chas Rader-Shieber, with sets and costumes by Sven Use (1962–94), produced by Mikael Eliasen.

Photographic and recording equipment may not be used in the Curtis Opera Studio.

CAST

	OCTOBER 7 AND 9	OCTOBER 8 AND 10
Carmen	J'nai Bridges	Jazimina MacNeil
Micaela	Ashley Thouret	Kirsten MacKinnon
Don José	Kevin Ray	Adam Frandsen
Escamillo	Brandon Cedel	Julian Arsenault
Zuniga	Thomas Shivone	Thomas Shivone
Lillas Pastia	Sean Michael Plumb	Sean Michael Plumb
García	Johnathan Ryan	Johnathan Ryan
	McCullough	McCullough

This program runs approximately ninety minutes and will be performed without intermission.



SYNOPSIS

Micaela arrives in the city, looking for Don José to deliver a message from his mother. Carmen signals to her and begins to tell her fortune. As Don José reminisces about his former peaceful village life, Carmen watches the pair with amusement and then expresses her attitude toward love.

Don José is fascinated by Carmen. Micaela tries to intercede and the women fight. Carmen slashes Micaela with a knife. Zuniga orders Don José to escort Carmen to prison while he attends to Micaela. Carmen entices José with a promise to meet him later and persuades him to release her. For this José is sentenced to prison himself, from which he is later reluctantly released by Zuniga.

Lillas Pastia prepares his tavern for the evening patrons. Carmen arrives, followed by Zuniga, who hopes for some time alone with her. Don José enters looking for Carmen and has Zuniga taken away. As Carmen dances for José, they are interrupted by the sound of a bugle; José must return to the barracks for roll call. Carmen, offended, mocks him and tells him to go. When Zuniga returns, Don José attacks and kills him. Escamillo, the famous toreador, arrives to see Carmen. José challenges him to a duel, but Carmen intervenes. Escamillo leaves after issuing an invitation to all to come to the bullfight. Alone, Don José declares his love for Carmen.

Carmen and Don José seem to reconcile. Carmen's husband, the gypsy García, appears and demands that José leave. He refuses, and the men go off to settle the matter as Carmen contemplates the cards, which spell death. Micaela appears to Carmen, afraid but determined to find Don José.

Escamillo, now with Carmen, prepares for his bullfight. When he leaves, Carmen confronts Don José, who pleads with her to start a new life with him, but she tells him it is all over between them. As they argue, Escamillo dies in the bull ring. Reconciled to her destiny, Carmen brings their story to its inevitable end.

-Chas Rader-Shieber

BIOGRAPHIES

Daniel Stewart, conductor

Daniel Stewart, winner of the 2010 Aspen Music Festival's James Conlon Conducting Prize, has established himself as a conductor, composer, and violist, performing extensively in over forty countries.

At the invitation of Charles Dutoit and Michael Tilson Thomas, he recently served as cover conductor with the Philadelphia Orchestra and New World Symphony, respectively. In spring 2010, at the invitation of James Levine, Mr. Stewart was selected as one of three finalists in the Boston Symphony Orchestra's assistant conductor audition.

Mr. Stewart's current season includes assisting the Opera Company of Philadelphia for the United States premiere of Hans Werner Henze's *Phaedra*. Previously he has prepared *Wozzeck*, *The Rake's Progress*, and *Il barbiere di Siviglia* for the Curtis Opera Theater; *Le nozze di Figaro* and *The Great Gatsby* for the Aspen Opera Theater Company; and Mozart's Requiem in a collaboration between the Westminster Williamson Voices and members of the Curtis Symphony Orchestra.

Mr. Stewart has participated in master classes with Simon Rattle, Christoph Eschenbach, Alan Gilbert, and Michael Tilson Thomas. He is an alumnus of Indiana University's Jacobs School of Music, the New World Symphony, and, as of May 2010, the Curtis Institute of Music.

Chas Rader-Shieber, stage director

Chas Rader-Shieber has staged twenty-five operas for the Curtis Opera Theatre since 1991, most recently Barber's *Antony and Cleopatra*. Other recent work includes Handel's *Tolomeo* (American stage premiere) for Glimmerglass Opera, *Don Giovanni* for Music Academy of the West, *Die*

Entführung aus dem Serail for Lyric Opera of Chicago and San Francisco Opera, Mozart's Il re pastore for Opera Theatre of Saint Louis. Handel's Flavio and Orlando for New York City Opera, Handel's Tamerlano for the Los Angeles and Washington National operas, and Charpentier's David et Jonathas for Pinchgut Opera in Sydney.

He has also directed Mozart's Idomeneo, Die Zauberflöte, Le nozze di Figaro, and Così fan tutte; Handel's Semele, Ariodante, Imeneo, Alcina, Xerxes, and Partenope; and works of Cavalli, Purcell, Gluck, and Rossini. Mr. Rader-Shieber's work has been seen with the opera companies of Vancouver, Minnesota, Pittsburgh, Santa Fe, Spoleto USA, and Philadelphia, among others.

Mr. Rader-Shieber joined the Curtis faculty in 2009 and will stage Mozart's *Idomeneo* for Curtis in May 2011.

Troy A. Martin-O'Shia, lighting designer

Troy A. Martin-O'Shia is a founding member of Hase & Associates, LTD. His work can be seen at www.haseltd.com. Mr. Martin-O'Shia is the resident lighting designer for the Media Theater and the lighting director and technical coordinator for the University of the Arts. His architectural work can be seen playing nightly at Boathouse Row and the Cira Centre at Amtrak's 30th Street Station.

Sven Use (1962-94), set and costume designer

The Belgian stage and costume designer began his career as an assistant to Nuno Côrte-Real in major theaters in Europe and Japan and went on to design for theater, ballet and opera productions. His first major designs were for Studios Onafhankelijk Toneel in Rotterdam, followed by designs for stage directors and choreographers including Maurice Béjart, Francesca Zambello, Guy Joosten, Dorothy Danner, and Chas Rader-Shieber. Mr. Use designed costumes and sets for the European Centre for Opera and Vocal Arts productions of Xerxes, The Marriage of Figaro, Don Giovanni, La Tragédie de Carmen, and Postcard from Morocco. He designed Alcina, The Coronation of Poppea and Die Fledermaus for the Curtis Institute of Music; La Voix Humaine for Belgian television; La Cenerentola, Don Giovanni, and Parsifal for the Flemish Opera; and Un ballo in maschera for Brussels Monnaie Opera and Madrid's Zarzuela Theatre.

Julian Arsenault (Escamillo—October 8 and 10), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (title role) for Opera UCLA and Open Opera; *Flight* (Steward) for Opera UCLA; and roles for the Tanglewood Music Center and Chautauqua Institution.

J'nai Bridges (Carmen—October 7 and 9), from Lakewood, Wash., is a mezzo-soprano studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Iras), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Opera North; and performances with the Master Chorale of South Florida, New Triad for Collaborative Arts, and Chorale Le Chateau.

Brandon Cedel (Escamillo—October 7 and 9), from Hershey, Pa., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. He graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: Il barbiere di Siviglia (Bartolo), Antony and Cleopatra (Antony), La sonnambula (Chorus), The Rake's Progress (Keeper of the Madhouse), Il viaggio a Reims (Antonio), Wozzeck (Chorus), The Medium (Mr. Gobineau), Don Giovanni (Chorus), L'elisir d'amore (Belcore), Le nozze di Figaro (Antonio), La rondine (Crébillon), The Audition (ensemble), and L'Ormindo (Osmano) for the Curtis Opera Theatre; and appearances at Giardini La Mortella, Centre International de Formation Musicale, Chicago's Music in the Loft, Chautauqua Institution, and the Juilliard School.

Adam Frandsen (Don José—October 8 and 10), from Copenhagen, Denmark, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: Norma (Flavio) for Opera Hedeland; Gianni Schicchi (Rinuccio), The Turn of the Screw (Prologue), Signor Deluso (Léon), Florencia en el Amazonas (Arcadio), and Orpheus in the Underworld (title role) for the Moores Opera Center; opera scenes for Yale School of Music and Aspen Music Festival and School; La rondine (Ruggero) for the International Vocal Arts Institute in Tel Aviv, Israel; and concert performances of Handel's Messiah, Saint Saëns's Christmas Oratorio, Dubois's Seven Last Words of Christ, and Schubert's Die Schöne Müllerin.

Kirsten MacKinnon (Micaela—October 8 and 10), from Burnaby, British Columbia, is a soprano studying in the voice program with Edith Bers, adjunct faculty. Credits include: Antony and Cleopatra (Octavia), La sonnambula (Lisa), The Rake's Progress (Chorus), Il viaggio a Reims (Maddalena), Wozzeck (Chorus), The Medium (Mrs. Gobineau), and Don Giovanni (Chorus) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia and Vancouver Opera; and concert soloist in Vancouver and Spoleto, Italy.

Jazimina MacNeil (Carmen—October 8 and 10), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Charmian), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Aspen Opera Theater Center; performances at SongFest in Malibu, Calif.; and, as a soloist, Mozart's Requiem with the Westminster Williamson Voices.

Johnathan Ryan McCullough (Garcia), from Sherman Oaks, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: The Festival Play of Daniel (Nobleman), Noye's Fludde (Chorus), and Judas Maccabaeus (Chorus) for the Los Angeles Opera; Figaro's American Adventure (Count Almaviva) and Brundibár (title role) for Opera Camp, presented by LA Opera; Le nozze di Figaro (Antonio), Rigoletto (Herald), and L'elisir d'amore (Chorus) for Center Stage Opera in Canoga Park, Calif.; opera scenes at SongFest and Pacific Opera Institute; other roles in opera and musical theatre productions in Los Angeles; and, as a soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Sean Michael Plumb (Lillas Pastia), from Los Angeles, is a baritone studying in the voice program with W. Stephen Smith, adjunct faculty. He attended the Aspen Music Festival and School and has performed at the Kennedy Center as a Presidential Scholar in the Arts, at the Baryshnikov Arts Center in New York City, on NPR's *From the Top*, as a soloist with the Los Angeles Opera Orchestra at the GRAMMYWeek 2010 Salute to Plácido Domingo, and in appearances in over twenty-five professional and amateur operas, musicals, and plays.

Kevin Ray (Don José —October 7 and 9), from Cornwall, N.Y., is a tenor studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: Il barbiere di Siviglia (Figaro), Antony and Cleopatra (Agrippa), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims (Don Alvaro), Wozzeck (Chorus), Impressions of Pelléas (Golaud), Don Giovanni (Masetto), Iolanta (Robert), and Le nozze di Figaro (Count) for the Curtis Opera Theatre; and roles for the Merola Opera Program at San Francisco Opera, Santa Fe Opera, Music Academy of the West, Oberlin Opera Theater, Oberlin in Italy, and the Rossini Opera Festival.

Thomas Shivone (Zuniga), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Fred Carama, adjunct faculty. Credits include: Antony and Cleopatra (Alexas), La sonnambula (Rodolfo), The Rake's Progress (Keeper of the Madhouse), Wozzeck (Chorus), The Medium (Toby), Don Giovanni (Masetto), Iolanta (Bertrand), L'elisir d'amore (Chorus), and Le nozze di Figaro (Dr. Bartolo) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy; and, as a soloist, Handel's Messiah with the Master Chorale of South Florida and Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

Ashley Thouret (Micaela—October 7 and 9), from Toronto, is a soprano studying in the opera program with Marlena Kleinman Malas. She graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Anne Trulove), Il viaggio a Reims (Servant), Wozzeck (Chorus), Impressions of Pelléas (Mélisande), Don Giovanni (Zerlina), Iolanta (Friend of Iolanta), Ainadamar (Chorus), L'elisir d'amore (Adina), Le nozze di Figaro (Susanna), Postcard from Morocco (Lady with a Hand Mirror), La rondine (Lisette), The Audition (ensemble), L'Ormindo (Melide), Dido and Aeneas (Belinda), Trouble in Tahiti (Jazz Trio), and The Magic Flute (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concerts and recitals with several orchestras and organizations in the Toronto and Philadelphia areas.

CURTIS CHAMBER ORCHESTRA

Violin

Benjamin Beilman

Ike See

Viola

Rachel Kuipers

Cello

Jeong-Hyoun Lee

Double Bass
Nathaniel West

Flute

Patrick Williams

Oboe

Alexander Vvedenskiy

Clarinet

Stanislav Chernyshev

Bassoon

Wade Coufal

Horn

Katherine Jordan

Trumpet

Sara Huebner

Trombone Ryan Seay

Timpani and Percussion

Ted Babcock

Michael Sparhuber

Harp

Elizabeth Anne White

PRODUCTION CREDITS

 $Musical\ Preparation -- Danielle\ Orlando,\ principal\ opera\ coach,$

Donald St. Pierre, Tiziana Vieira, Bonnie Wagner

Rehearsal Pianists—Rebecca Mordo, Tiziana Vieira

French Repertoire Coach—Denise Massé

French Diction—Sophie Boxer

Stage Manager—Wesley Reid

Assistant Stage Manager—Asaki Kuruma

Hair and Makeup—Giacomina Pluma

Wardrobe Supervisor—Rita Noelle Squitiere

Scenery Construction—Scenery First, Inc.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FIRST STUDENT RECITAL Monday, October 11 at 8 p.m. Field Concert Hall

Arabeske, Op. 18

Robert Schumann (1810–56)

Danse macabre for Orchestra, Op. 40

arranged by Franz Liszt
Yekwon Sunwoo, piano

Camille Saint-Saëns (1835–1921)

Laudatio

Bernhard Krol (b. 1920)

Katherine Jordan, horn

Piano Quartet ("Children's Games")

Scherzando (Hock-a-loogie)

Grazioso (the Creek)

Liberamente—Più mosso (Tag)

Da lontano (Hide-and-seek)

Allegro giocoso (the Whistle)

Amalia Hall, violin Ayane Kozasa, viola Jiyoung Lee, cello Yekwon Sunwoo, piano Daniel Shapiro (b. 1985)

"C'est toi! C'est moi!" from Carmen

Georges Bizet (1838-75)

J'nai Bridges, mezzo-soprano Kevin Ray, tenor Danielle Orlando, piano

INTERMISSION

Concerto in D major, Op. 35

Peter Ilich Tchaikovsky

(1840-93)

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

Benjamin Beilman, violin Jungeun Kim, piano

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COMPOSER

Daniel Shapiro, from Haverford, Pa., is a student of Jennifer Higdon and entered Curtis in 2008.

PERFORMERS

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

J'nai Bridges, from Lakewood, Wash., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Kevin Ray, from Cornwall, N.Y., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2007.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Jungeun Kim, staff pianist

Danielle Orlando, principal opera coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Wednesday, October 13 at 8 p.m.

Field Concert Hall

Dohnányi Serenade in C major, Op. 10

Françaix String Trio

Elizabeth Fayette, violin Amanda Verner, viola Jeong-Hyoun Lee, cello

Hindemith Sonata for Viola and Piano, Op. 11, No. 4

Ayane Kozasa, viola Hugh Sung, piano ('90)

Mendelssohn Concerto in E minor, Op. 64

Anastasia Agapova, violin Hugh Sung, piano ('90)

Ravel Le Tombeau de Couperin,

arranged by Mason Jones

Bile Zhang, flute

Alexandra von der Embse, oboe

Kelly Coyle, clarinet

Adedeji Bailes Ogunfolu, horn Wenmin Zhang, bassoon

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SECOND STUDENT RECITAL Wednesday, October 13 at 8 p.m. Field Concert Hall

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Le Tombeau de Couperin

arranged by Mason Jones

Prélude

Fugue

Menuet

Rigaudon

Maurice Ravel (1875–1937)

Bile Zhang, flute Alexandra von der Embse, oboe Kelly Coyle, clarinet Adedeji Bailes Ogunfolu, horn Wenmin Zhang, bassoon

Sonata for Viola and Piano, Op. 11, No. 4

Fantasie: Ruhig-

Thema mit Variationen: Ruhig und einfach

wie ein Volkslied-

Finale (mit Variationen): Sehr lebhaft

Ayane Kozasa, viola Hugh Sung, piano Paul Hindemith (1895–1963)

Concerto in E minor, Op. 64

Felix Mendelssohn (1809–47)

Allegro molto appassionato— Andante—Allegretto non troppo— Allegro molto vivace

> Anastasia Agapova, violin Hugh Sung, piano

INTERMISSION

String Trio

Jean Françaix

Allegretto vivo

Scherzo: Vivo

Andante Rondo: Vivo (1912–97)

Serenade in C major, Op. 10

Ernő Dohnányi

(1877 - 1960)

Marcia Romanza

C

Scherzo

Tema con variazioni

Rondo

Elizabeth Fayette, violin Amanda Verner, viola Jeong-Hyoun Lee, cello

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PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Kelly Coyle, from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Wenmin Zhang, from Beijing, is a student of Daniel Matsukawa and entered Curtis in 2007.

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, October 15 at 8 p.m. Vocal Studies Department Recital Field Concert Hall

Works by Berg, Bizet, Donizetti. Dvořák, Giordano. Gluck, Handel. Mozart, Poulenc, Puccini, Ravel, Rossini, Saint-Saens, Schubert, Smetana, Stradella, R. Strauss, Tosti, and Verdi

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THIS WEEK AT CURTIS Sunday, October 17 at 8 p.m. Alumni Recital Series: Spano-Coucheron-Rex Trio Field Concert Hall

Atlanta Symphony Orchestra Music Director Robert Spano (Conducting '85) is joined by ASO Concertmaster David Coucheron (Violin '05) and ASO Principal Cello Christopher Rex ('72) for a program of works by Beethoven, Chopin, and Kodály.

Four-recital subscriptions: \$95; single tickets: \$28 Curtis Ticket Office: www.curtis.edu or (215) 893-7902

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRD STUDENT RECITAL

Vocal Studies Department Recital Friday, October 15 at 8 p.m. Field Concert Hall

"Gloria in excelsis Deo"

from Gloria in excelsis Deo, HWV Deest

George Frideric Handel (1685 - 1759)

"Wenn sich die Menschen um meinetwillen umgebracht haben" from Lulu ("Lied der Lulu")

Alban Berg (1885 - 1935)

"Sanglots"

from Banalités

Francis Poulenc (1899 - 1963)

Maurice Ravel

(1875 - 1937)

Anna Davidson, soprano

Cinq Mélodies populaires greques

Le Réveil de la mariée Là-bas, vers l'église Quel galant

Chanson des cueilleuses de lentisques

Tout gai

Meredith LaBouff, soprano

Drei Lieder der Ophelia, Op. 67

Wie erkenn ich mein Treulieb andern nun Guten Morgen, 's ist Sankt Valentinstag Sie trugen ihn auf der Bahre bloß

Alize Rozsnyai, soprano

Susan Nowicki, piano

Richard Strauss (1864 - 1949) "Ideale"

Francesco Paolo Tosti (1846–1916)

"O del mio dolce ardor" from Paride ed Elena Christoph Willibald Gluck (1714–87)

Johnathan Ryan McCullough, baritone

"Terra e mare"
"Sole e amore"

Giacomo Puccini (1858–1924)

Shir Rozzen, mezzo-soprano

"L'ultimo ricordo" from *Péchés de vieillesse*, Vol. I: Album italiano Gioacchino Rossini (1792–1868)

"Pietà, Signore"

attributed to Alessandro Stradella (1644–82)

Sean Michael Plumb, baritone

"Och, jaký žal ... Ten lásky sen jak krásnýbyl" from *Prodaná nevěsta (The Bartered Bride*)

Bedřich Smetana (1824–84)

Meredith LaBouff, soprano

"Amor ti vieta" from *Fedora* Umberto Giordiano (1867–1948)

Adam Frandsen, tenor Danielle Orlando, piano

"Auf dem Wasser zu singen," D. 774

"Nacht und Träume," D. 827

"Die junge Nonne," D. 828

Sarah Shafer, soprano Susan Nowicki, piano Franz Schubert (1797–1828)

"Großmächtige Prinzessin" from Ariadne auf Naxos

R. Strauss

Alize Rozsnyai, soprano Susan Nowicki, piano

INTERMISSION

"Ombra mai fu" from Serse

Handel

Sean Michael Plumb, baritone Danielle Orlando, piano

"Porgi amor qualche ristoro" from *Le nozze di Figaro*

Wolfgang Amadeus Mozart (1756–91)

Allison Sanders, soprano

"Come Paride vezzoso" from L'elisir d'amore

Gaetano Donizetti (1797–1848)

Johnathan Ryan McCullough, baritone

"Mon coeur s'ouvre à ta voix" from Samson et Dalila

Camille Saint-Saëns (1835–1921)

Shir Rozzen, mezzo-soprano Christopher Tiesi, tenor

Susan Nowicki, piano

Susan Nowicki, piano

Moravské dvojzpěvy (Moravian Duets), selections

Antonín Dvořák (1841–1904)

Možnost (Hoping in Vain), Op. 38, No. 1
Prsten (The Ring), Op. 32, No. 9
Velet', vtačku (Fly sweetsongster), Op. 32, No. 2
Hoře (The Smart), Op. 38, No. 4
A já ti uplynu (From thee now), Op. 32, No. 1
Sarah Shafer, soprano
Jazimina MacNeil, mezzo-soprano

"Tombe degli avi miei ... Fra poco a me ricovero" from *Lucia di Lammermoor*

Donizetti

Adam Frandsen, tenor

"O don fatale" from Don Carlo Giuseppe Verdi (1813–1901)

Allison Sanders, soprano Danielle Orlando, piano

"Au fond du temple saint" from Les Pêcheurs de perles Georges Bizet (1838–75)

Christopher Tiesi, tenor Julian Arsenault, baritone Danielle Orlando, piano

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NEXT STUDENT RECITAL Monday, October 18 at 8 p.m. Field Concert Hall

Works of Brahms, Liszt, and Prokofiev

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline. (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

THIRD STUDENT RECITAL Vocal Studies Department Recital Friday, October 15 at 8 p.m. Field Concert Hall

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"Gloria in excelsis Deo" from Gloria in excelsis Deo, HWV Deest

Music by George Frideric Handel

Gloria in excelsis Deo!

Glory to God in the highest!

"Wenn sich die Menschen um meinetwillen umgebracht haben" from Lulu ("Lied der Lulu")

Music and text by Alban Berg

Wenn sich die Menschen um meinetwillen umgebracht haben, so setzt das meinen Wert nicht herab.

Du hast so gut gewußt, weswegen du mich zur Frau nahmst, wie ich gewußt habe, weswegen ich dich zum Mann nahm.

Du hattest deine besten Freunde mit mir betrogen, du konntest nicht gut auch noch dich selber mit mir betrugen.

Wenn du mir deinen Lebensabend zum Opfer bringst, so hast du meine ganze Jugend dafür gehabt.

Ich habe nie in der Welt etwas anderes scheinen wollen, als wofür man mich genommen hat.

Und man hat mich nie in der Welt für etwas anderes genommen, als was ich bin.

If men have killed themselves for my sake, that doesn't lower my value.

You also know why you made me your wife as I knew why I took you for a husband.

You had deceived your best friends with how you made me, yet you could not well go on deceiving yourself.

Though you've given your later and riper years to me, you have had my whole youth in exchange for it.

You understand ten times better than I do which is the more valuable.

I have never in the world wished to seem to be anything different from what I am taken for, and I have never been taken for anything different from what I am.

Translation (adapted) from Universal Edition, Vienna

"Sanglots" ("Sobs") from Banalités (Small Talk)

Music by Francis Poulenc - Text by Guillaume Apollaire

Notre amour est réglé par les calmes étoiles.

Or nous savons qu'en nous beaucoup d'hommes respirent.

Qui vinrent de trés loin et sont un sous nos fronts

C'est la chanson des réveurs Qui s'étaient arraché le coeur

Et le portaient dans la main droite

Souviens-t'en cher orgueil de tous ces souvenirs

Des marins qui chantaient comme des conquérants.

Des gouffres de Thule, des tendres cieux d'Ophir

Des malades maudits, de ceux qui fuient leur ombre

Et du retour joyeux des heureux émigrants.

De ce coeur il coulait du sang Et le rêveur allait pensant À sa blessure délicate

Tu ne briseras pas la chaîne de ces causes

Et douloureuse et nous disait:
Qui sont les effets d'autres causes.
"Mon pauvre coeur, mon coeur brisé
Pareil au coeur de tous les hommes
Voici nos mains que la vie fit esclaves
Est mort d'amour ou c'est tout comme

Est mort d'amour et le voici. Ainsi vont toutes choses Arrachez donc le vôtre aussi!"

Et rien ne sera libre jusq'à la sin des temps

Laissons tout aux morts Et cachons nos sanglots Human love is ruled by the calm stars.

We know that within us many people breathe

Who came from afar and are united behind our brows.

This is the song of that dreamer

Who had torn out his heart And was carrying it in his right hand

Remember, oh dear pride, all those memories:

The sailors who sang like conquerors,

The chasms of Thule, the tender skies of Ophir,

The accursed sick, the ones who flee their own shadows,

And the joyful return of the happy emigrants.

Blood was flowing from that heart; And the dreamer went on thinking Of his wound, which was delicate

You will not break the chain of those causes And painful; and he kept saying to us: Which are the effects of other causes. "My poor heart, my heart which is broken

Like the hearts of all men

Look, here are our hands which life enslaved.

Has died of love or so it seems, Has died of love and here it is. That is the way of all things. So tear your hearts out too!"

And nothing will be free until the end of time.

Let us leave everything to the dead, And let us hide our sobbing

Translation @ 2002 by Peter Low from recmusic org

Cinq Mélodies populaires greques (Five Popular Greek Melodies)

Music by Maurice Ravel - Text by Michel Dimitri Calvocoressi

"Le Réveil de la mariée" ("The Awakening of the Bride")

Réveille-toi, réveille-toi, perdrix mignonne.

Ouvre au matin tes ailes.

Trois grains de beauté, mon coeur en est brûlé!

Vois le ruban d'or que je t'apporte, Pour le nouer autour de tes cheveux. Si tu veux, ma belle, viens nous marier! Dans nos deux familles, tous sont allies! Awake, awake, my darling partridge, Open to the morning your wings. Three beauty marks; my heart is on fire! See the ribbon of gold that I bring

To tie round your hair

If you want, my beauty, we shall marry! In our two families, everyone is related!

"Là-bas, vers l'église" ("Yonder, by the church")

La-bas, vers l'église, Vers l'eglise Ayio Sidéro, L'église, à Vierge sainte, L'eglise Avio Costanndino, Se sont reunis, Rassembles en nombre infini, Du monde, à Vierge sainte,

Du monde tous les plus braves!

Yonder, by the church, By the church of Ayio Sidero, The church O blessed Virgin, The church of Ayio Costanndino. There are gathered, Assembled in numbers infinite, The world's, O blessed Virgin, All the world's most decent folk!

"Ouel galant" ("What gallant")

Quel galant m'est comparable, D'entre ceux qu'on voit passer?

Dis, dame Vassıliki!

Vois, pendus à ma ceinture, Pistolets et sabre aigu

Et c'est toi que j'aime!

What gallant compares with me, Among those one sees passing by? Tell me, lady Vassiliki!

Tell me, lady Vassiliki! See, hanging on my belt,

My pistols and my curved sword And it is you whom I love!

"Chanson des cueilleuses de lentisques" ("Song of the Lentisk Gatherers")

O joie de mon âme, Joie de mon coeur, Tresor qui m'est si cher;

Joie de l'âme et du coeur, Toi que j'aime ardemment,

Tu es plus beau qu'un ange.

O lorsque tu parais, Ange si doux Devant nos yeux,

Comme un bel ange blond,

Sous le clair soleil,

Hélas! tous nos pauvres coeurs soupirent!

"Tout gai" ("Everyone is joyous")

Tout gai! gai, Ha, tout gai! Belle jambe, tireli, qui danse; Belle jambe, la vaisselle danse,

Tra la la la la!

O joy of my soul, Joy of my heart,

Treasure which is so dear to me,

Joy of my soul and heart, You whom I love ardently,

You are more handsome than an angel.

O when you appear, Angel so sweet, Before our eyes, Like a fine, blond angel, Under the bright sun,

Alas! all of our poor hearts sigh!

Everyone is joyous, joyous!
Beautiful legs, tra la, which dance,
Beautiful legs; even the dishes are dancing!

Tra la la, la la la!

Translation © Emily Ezust from recmusic.org

Drei Lieder der Ophelia, Op. 67

Music by Richard Strauss - Text by William Shakespeare

"Wie erkenn ich mein Treulieb andern nun"

Wie erkenn' ich mein Treulieb

Vor andern nun?

An dem Muschelhut und Stab Und den Sandalschuh'n. Er ist tot und lange hin, Tot und hin, Fräulein! Ihm zu Haupten grünes Gras,

Ihm zu Fuß ein Stein. Auf seinem Bahrtuch, Weiß wie Schnee,

Viel liebe Blumen trauern. Sie gehn zu Grabe naß, O weh! Vor Liebesschauern. How can I know my true love

From another one?

By the cockle hat and staff, And the sandal shoon. He is dead and gone, Dead and gone, lady! At his head, green grass, At his foot, a stone.

His shroud, White as snow,

Around him many lovely flowers weep. He goes to his grave, wet and cold, O pain! For shuddering love.

"Guten Morgen, 's ist Sankt Valentinstag"

Guten Morgen, 's ist Sankt Valentinstag So früh vor Sonnenschein. Ich junge Maid am Fensterschlag Will Euer Valentin sein. Der junge Mann tut Hosen an, Tat auf die Kammertur. Ließ ein die Maid, die als Maid Ging nimmermehr herfür. Bei Sankt Niklas und Charitas, Ein unverschamt Geschlecht! Ein junger Mann tut's wenn er kann, Fürwahr, das ist nicht recht. Sie sprach: Eh Ihr gescherzt mir mir, Verspracht Ihr mich zu frein. Ich brach's auch nicht beim Sonnenlicht, Wärst du nicht kommen herein.

"Sie trugen ihn auf der Bahre bloß"

Sie trugen ihn auf der Bahre bloss Leider, ach leider, den Liebsten! Manche Träne fiel in des Grabes Schoss Fahr wohl, fahr wohl, meine Taube! Mein junger frischer Hansel ist's, Der mir gefällt Und kommt er nimmermehr? Er ist tot, o weh! In dein Totbett geh. Er kommt dir nimmermehr. Sein Bart war weiss wie Schnee, Sein Haupt wie Flachs dazu. Er ist hin, er ist hin, Kein Trauern bringt Gewinn: Mit seiner Seele Ruh Und mit allen Christenseelen! Darum bet ich! Gott sei mit euch!

Good morning, it's Saint Valentine's Day, So early for sunshine. I young maid at the window sill, Want to be your Valentine. The young man with trousers on Opened the chamber door And let in the maid: That maid went out never again. By Saint Niklas and Charity, A blantant, outrageous shame! A young man will do it, when he can, Forsooth, it is not right. She said: you tossed with me, Fortold me you would wed me. I would not have done it, by sunlight, Had you not come to my bed.

She carried him in the Bier, naked and bare, Alas, ah alas, the sweethearts! Some tears fell into the grave, Farewell, farewell my dove. My young catch is Hansel; My befalling And comes he never more? He is dead, oh alas! In your death bed go. He comes nevermore. Your beard was white as snow, Your head as flax. He is gone, he is gone No sorrow brings help. With your soul let there be peace, And be with all Christian souls! Thus I sleep! God be with you!

"Ideale" ("Ideal")

Music by Paolo Tosti - Text by Carmelo Errico

Io ti seguii come iride di pace

Lungo le vie del cielo:

Io ti seguii come un'amica face

De la notte nel velo.

E ti sentu ne la luce, ne l'aria,

Nel prolumo dei fiori; E fu piena la stanza solitaria Di te, dei tuoi splendori.

In te rapito, al suon de la tua voce,

Lungamente sognai,

E de la terra ogni affanno, ogni croce,

In quel giorno scordai.

Torna, caro ideal, torna un istante

A sorridermi ancora,

E a me risplenderà, nel tuo sembiante,

Una novella aurora.

I followed you like a rainbow of peace

Along the paths of heaven;

I followed you like a friendly torch

In the veil of darkness,

And I sensed you in the light, in the air,

In the perfume of flowers, And the solitary room was full Of you and of your radiance.

Absorbed by you, I dreamed a long time

O the sound of your voice,

And earth's every anxiety, every torment

I forgot in that dream.

Come back, dear ideal, for an instant

To smile at me again,

And in your face will shine for me

A new dawn.

Translation ©2000 by John Glenn Paton from recmusic org

"O del mio dolce ardor" from Paride ed Elena

Music by Christoph Willibald Gluck - Text by Raniero de' Calzabigi

O del mio dolce ardor bramato oggetto,

L'aura che tu respiri, alfin respiro.

O vunque il guardo io giro,

Le tue vaghe sembianze

Amore in medipinge.

Il mio pensier si finge

Le più liete speranze,

E nel desio che così

M'empie il petto

Cerco te, chiamo te, spero e sospiro.

Oh, desired object of my sweet ardor, The air which you breathe, at last I breathe.

Wherever I turn my glance

Your lovely features

Paint love for me.

My thoughts imagine

The most happy hopes,

And in the longing which

Fills my bosom

I seek you, I call you, I hope, and I sigh.

Translation @ by Paul Hindemith

"Terra e mare" ("Land and Sea")

Music by Giacomo Puccini - Text by Enrico Panzacchi

I pioppi, curvati dal vento Rimugghiano in lungo filare. Dal buio, tra il sonno, li sento È sogno la voce del mare.

E sogno la voce profonda Dai płacidi ritmi possenti; Mi guardan, specchiate dall'onda, Le stelle del cielo fulgenti.

Ma il vento piu' forte tempesta De' pioppi nel lungo filare. Dal sonno giocondo mi desta Lontana è la voce del mare!

The poplars, bent by the wind Roar again in long rows. In the dark, half asleep I hear them And dream of the voice of the sea.

And I dream of the deep voice With its calm and mighty rhythms, The stars in the sparkling firmament, Gaze at me reflected in the waves

But the wind rages louder Through the long row of poplars And wakes me from my joyful sleep Distant now is the voice of the sea!

Translation by IPA Source

"Sole e amore"

Music and text by Puccini

Il sole allegramente batte ai tuoi vetri; Amor pian pian batte al tuo cuore,

E l'uno e l'altro chiama.

Il sole dice: "O dormente mostrati che sei bella!"

Dice l'amor: "Sorella, col tuo primo pensier pensa a chi t'ama! Pensa!"

The sun joyfully taps at your windows; Love very softly taps at your heart, And they are both calling you.

The sun says: "Oh sleeper, show yourself for you are

beautiful!"

Love says: "Sister, with your first thought, think of the one who loves you! Think!"

"L'ultimo ricordo" from Péchés de vieillesse, Vol. I: Album italiano

Music by Gioacchino Rossini - Text by Giovanni Antonio Luigi Redaelli

Odi di un uom che muore, Odi l'estremo suon: Questo appassito fiore Ti lascio, Olimpia, in don.

Quanto prezioso ei sia Tu lo conosci appien; Dal dì che fosti mia A te l'involai dal sen.

Premio fu allor d'affetto Or pegno di dolore Torni ad ornarti il petto Questo appassito fior Torni ad or narti Ode of a man who's dying, Hear his last sound: This faded flower You I leave, Olimpia, as (a) gift.

How precious it is You know it fully One (the) day that you were mine From you I stole it by heart

Once be when of suffering Or pledge of pain Come back to adorn the chest This faded flower Lathes to or you.

"Pietà, Signore"

Music attributed to Alessandro Stradella - Anonymous text

Pietà, Signore, di me dolente! Signor, pietà, se a te giunge il mio pregar; Non mi punisca il tuo rigor, Meno severi, clementi ognora, Volgi i tuoi sguardi sopra di me. Non fia mai che nell'inferno

Sia dannato nel fuoco eterno dal tuo rigor.

Have mercy, Lord, on me in my remorse! Lord, have mercy if my prayer rises to you. Do not chastise me in your severity, Less harshly, always mercifully, Look down on me. Never let me be condemned to hell In the eternal fire by your severity

Translation from recmusic.org

"Och, jaký žal ... Ten lásky sen jak krásnýbyl" from Prodaná nevěsta (The Bartered Bride)

Music by Bedřich Smetana - Text by Karel Sabina

Och, jaký žal! Jaký to žal, Když srdce oklamlano! Však přece ještě nevěřím, Ač stojí tam napsáno Nevěřím, až s ním promluvím. Snad ani o tom nevi! Ó, kýž se mi v nesnázi té skutečná, Skutečná Pravda zjeví!

Ten lásky sen, jak krásný byl, ten lásky sen, Jak krásný byl, jak nadéjné rozkvitál! A nad ubohým srdcem mým co tichá hvézda svital,

Jak blahý život s milencem
V snu tomto jsem si přadla!
Tu osud přivál vichřici a růže lásky svadla.

Ne, není možný taký klam, ne, není, Není možný taký klam! Tent' smutnou by byl ranou, A rozplakala by se zem nad láskou pochovanou, Nad láskou, láskou pochovanou!

"Amor ti vieta" from Fedora

Music by Umberto Giordiano - Text by Arturo Colautti

Amor ti vieta di non amar. La man tua lieve, che mi respinge, Cerca la stretta della mia man; La tua papilla esprime: "T'amo!" Se il labbro dice: non t'amero!

Translation by Arias for Tenor (Schirmer)

Oh, what sorrow! What sorrow! When a heart is betrayed!
But, I still don't accept it,
Though it exists there in writing.
I won't accept it until I talk with him.
Perhaps he doesn't even know of it!
Oh, in my shame let the irrefutable,
Truth be shown to me!

This vision of love, how wonderful it was,
This vision of love, how faithfully it bloomed!
And over my distraught heart it was beaming like a silent star,

How in this vision of an ecstatic lifewith my love I saw! Now destiny rushed in a storm, and love's rose has perished.

No, such betrayal is not possible, not it's not, Such betrayal is impossible! It would be a bitter pain, And the earth would erupt in tears over the entombed Love, over the entombed love, love!

Love forbids you not to love, Your slender hand, which rejects me, Seeks the clasp of my hand; Your eyes express "I love you." Even though your lips say "I will not love you!"

"Auf dem Wasser zu singen" ("To Be Sung on The Water"), D. 774

Music by Franz Schubert - Text by Friedrich Leopold, Graf zu Stolberg-Stolberg

Mitten im Schimmer der spiegelnden Wellen Gleitet, wie Schwäne, der wankende Kahn: Ach, auf der Freude sanftschimmernden Wellen Gleitet die Seele dahin wie der Kahn; Denn von dem Himmel herab auf die Wellen Tanzet das Abendrot rund um den Kahn.

Uber den Wipfeln des westlichen Haines Winket uns freundlich der rötliche Schein; Unter den Zweigen des östlichen Haines Säuselt der Kalmus im rötlichen Schein; Freude des Himmels und Ruhe des Haines Atmet die Seel im errötenden Schein.

Ach, es entschwindet mit tauigem Flügel Mir auf den wiegenden Wellen die Zeit; Morgen entschwinde mit schimmerndem Flügel Wieder wie gestern und heute die Zeit, Bis ich auf höherem strahlendem Flügel Selber entschwinde der wechselnden Zeit.

Copyright Lynn Thompson

In the middle of the shimmer of the reflecting waves Glides, as swans do, the wavering boat; Ah, on joy's soft shimmering waves Glides the soul along like the boat; Then from Heaven down onto the waves Dances the sunset all around the boat.

Over the treetops of the western grove Waves, in a friendly way, the reddish gleam; Under the branches of the eastern grove Murmur the reeds in the reddish light; Joy of Heaven and the peace of the grove Is breathed by the soul in the reddening light.

Ah, time vanishes on dewy wing for me, on the rocking waves;
Tomorrow, time will vanish with shimmering wings Again, as yesterday and today,
Until I, on higher more radiant wing,
Myself vanish to the changing time.

"Nacht und Träume" ("Night and Dreams"), D. 827

Music by Schubert - Text by Matthäus von Collin

Heil'ge Nacht, du sinkest nieder; Nieder wallen auch die Träume Wie dein Licht durch die Räume, Lieblich durch der Menschen Brust Die belauschen sie mit Lust; Rufen, wenn der Tag erwacht: Kehre wieder, heil'ge Nacht! Holde Träume, kehret wieder!

Copyright David Gordon

Holy night, you sink down;
Dreams, too, drift down
Like your moonlight through space,
Through the quiet hearts of men;
They listen with delight
Calling out when day awakens:
Return, holy night!
Fair dreams, return!

"Die junge Nonne," ("The Young Nun"), D. 828

Music by Schubert - Text by Jakob Nikolaus, Reichsfreiherr von Craigher de Jachelutta

Wie braust durch die Wipfel Der heulende Sturm! Es klirren die Balken, es zittert das Haus! Es rollet der Donner, es leuchtet der Blitz, Und finster die Nacht, wie das Grab!

Immerhin, immerhin,
So tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.

Nun tobe, du wilder gewalt'ger Sturm, Im Herzen ist Friede, im Herzen ist Ruh, Des Bräutigams harret die liebende Braut, Gereinigt in prüfender Glut, Der ewigen Liebe getraut.

Ich harre, mein Heiland! mit sehnendem Blick! Komm, himmlischer Brautigam, hole die Braut, Erlöse die Seele von irdischer Haft. Horch, friedlich ertönet das Glöcklein vom Turm! Es lockt mich das süße Getön Allmachtig zu ewigen Höhn. Alleluja!

Translation c Emily Ezust

How loudly the howling wind Roars through the tree-tops! The rafters rattle, the house shudders! Thunder rolls, lighting flashes, And the night is as dark as the grave!

All the same, ever all the same,
So it raged in me not long ago as well:
My life roared like the storm now,
My limbs trembled like the house now,
Love burst into flame, like the lightning now,
And my heart was as dark as the grave.

Now rage, you wild, powerful storm, In my heart there is peace; in my heart there is calm. The groom is awaited by the loving bride, Cleansed by the purifying flames, To eternal Love betrothed.

I await you, my Saviour, with a yearning gaze! Come, my heavenly bridegroom, take your bride, Rescue her soul from earthly imprisonment. Listen: the bell rings peacefully from the tower! That sweet tone invites me Overpoweringly to eternal heights. Halleluia!

"Großmächtige Prinzessin" from Ariadne auf Naxos

Music by R. Strauss ~ Text by Hugo von Hofmannsthal

Großmächtige Prinzessin, Wer verstünde nicht. Daß so erlauchter Und erhabener Personen Traurigkeit Mit einem anderen Maas gemessen werden muß, Als der gemeinen Sterblichen. Jedoch, sind wir nicht Frauen unter uns, In jeder Brust ein unbegreiflich Herz? Und schlagt denn nicht Von unsrer Schwachheit sprechen, Sie uns selber eingestehn, Ist es nicht schmerzlich suß? Und zuekt uns nicht der Sinn danach? Sie wollen mich nicht horen Schon und stolz und regungslos, Als waren Sie die Statue Als diesen Fels und diese Wellen haben? Sie wollen keine andere Vertraute Auf Ihner eignen Gruft. Prinzessin, horen Sie mich an nicht Sie allein,

Wir alle ach, wir alle was ihr Herz erstarrt

O high and mighty princess! Who would not understand That the sorrow of such an Illustrious, sublime personage Such as yourself must be measure According to a different scale Than that of ordinary mortals? However, are we not both women, And does the same unfathomable heart Not beat in both our breasts? But is it not painfully sweet To speak or our weakness, To admit to it to ourselves? And isn't it our own minds That put us to it? You ignore me. you were the statue on your own tomb.

You stand there, beautiful, proud and motionless as if you were the statue on your own tomb. You wish no other confidants. Apart from this rock and these waves? Princess, hear my words, you are not alone!

Wer ist die Fran-

Die es nicht durchgelitten hätte?

Ach, solcher wusten Inseln sind unzählige

Verlassen! In Verzweiflung! Ausgesetzt!

Auch mitten unter Menschen.

Ich, ich selber, ich habe ihrer mehrere bewohnt

Und habe nicht gelernt, die Manner zu verfluchen.

Treulos sie sinds! Ungeheuer, ohne Grenzen!

Eine kurze Nacht, ein hastiger Tag,

Ein Wehen der Luft, ein fließender Blick

Verwandelt ihr Herz!

Aber sind wir denn gefeit

Gegen die grausamen, entzückenden.

Die unbegreißlichen Verwandlungen?

Noch glaub' ich dem einen ganz mich gehörend.

Noch mein ich mir selber so sicher zu sein.

Da mischt sich im Herzen leise betötend

Schon einer nie gekosteten Freiheit,

Schon einer neuen verstohlenen Liebe schweifendes,

Freches Gefühle sich ein.

Noch bin ich wahr und doch ist es gelogen,

Ich halte mich treu und bin schon schlecht,

Mit falschen Gewichten wird alles gewogen

Und halb mich wissend und halb im Taumel

Betrug ich ihn endlich und lieb ihn noch recht.

Noch mein' ich mir selber so sicher zu sein,

Da mischt sich im Herzen liese betörend schon

Einer neuen verstohlenen Liebe

So war es mit Pagliazzo un Mezzetin!

Dann war es Cavicchio, dann Burattin,

Dann Pasquariello!

Ach und zuweilen will es mir scheinen,

Waren es zwei!

Doch niemals Launen immer ein Mussen,

Immer ein neues beklommendes Staunen:

Daß ein Herz sogar sich selber nicht versteht,

Als ein Gott kam Jeder gegangen

Und sein Schritt schon machte mich stumm.

Küßte er mir Stirn und Wangen,

War ich von dem Gott gefangen

Und gewandelt um und um.

Als ein Gott kam Jeder gegangen

Jeder wandelte mich um,

Hingegeben war ich stumm.

Kam der neue Gott gegangen,

Hingegeben war ich stumm.

We all have, alas, had to suffer through this same feeling

Which has frozen your heart,

And what woman hasn't?

Abandoned, despairing, exiled.

Oh, there are countless such islands

Even among mortals.

I, myself, have inhabited many of these islands

But still haven't learnt to curse men.

They are faithless! Monsters, knowing no bounds!

A short night, a hasty day.

A wind in the air, a fleeting glance

Is all it takes to change their hearts.

But are we immune, against these horrible, delightful

Incomprehensible changes?

Even when I feel like I belong only to one man

And am so sure of myself,

A naughty feeling infects my heart,

The sense of a new freedom.

Of a new, stolen love.

I am truthful yet all is a lie.

I stay faithful but yet I am bad.

You measure everything with the wrong standards and

Half consciously, half in a trance in the end.

I deceive him and yet I still love him.

That's what happened with Pagliazzo and Mezzatin!

And then Cavicchi, and then with Burattin,

Then Pasquariello!

Oh, and if I remember correctly

Sometimes I did it to two men!

But it was never out of a caprice,

But rather a need each time a new, uneasy shock

To realize that a heart can't even understand itself.

Each one of them approached me like a god and even

His gait made me silent.

And when he kissed me on the forehead

And on the cheeks,

I was already the god's captive

And transformed again and again

When the new god would come along

I was each time devotedly silent.

"Ombra mai fu" from Serse

Music by Handel - Text by Nicolò Minato and Silvio Stampiglia

Frondi tenere e belle

Del mio platano amato

Per voi rispende il fato;

Tuoni, lampi, e procelle

Branches tender and beautiful

Of my sycamore beloved

For you shines the destiny;

Thunder, lightning and tempests

Non v'oltraggino mai la cara pace

No not let them outrage ever the dear peace nor let
Arrive to profane you, the west winds rapacious!

Ombra mai fu di vegetabile,

cara ed amabile, soave piu.

Shade never there was of a plant,

Dear and agreeable, more sweet.

"Porgi amor qualche ristoro" from Le nozze di Figaro

Music by Wolfgang Amadeus Mozart - Text by Lorenzo da Ponte

Porgi, amor, qualche ristoro,
Al mio duolo, a'miei sospir!
O mi rendi il mio tesoro,
O mi lascia almen morir.
O Love, give me some remedy
For my sorrow, for my sighs!
Either give me back my darling
Or at least let me die.

Translation by Jane Bishop

"Come Paride vezzoso" from L'elisir d'amore

Music by Gaetano Donizetti - Text by Felice Romani

Come Paride vezzoso porse il pomo alla più bella, Mia diletta villanella, io ti porgo questi fior. Ma di lui più glorioso, più di lui felice io sono, Poiché in premio del mio dono ne riporto il tuo bel cor.

Veggo chiaro in quel visino
Ch'io fo breccia nel tuo petto.
Non è cosa sorprendente:
Son galante; son sergente.
Non v'ha bella che resista
Alla vista d'un cimiero.
Cede a Marte iddio guerriero, fin la madre dell'amor.

Translation by Ann Feeney (afeeney@mcs.com)

As charming Paris gave the apple to the most beautiful, My darling rustic girl, I give you this flower.

But more glorious than he, I am happier,
Because as a reward for my gift I carry off your lovely
heart

I see clearly in that little face
That I've reduced you to smithereens.
It's not anything surprising:
I am gallant; I am a sergeant.

I am gallant; I am a sergeant.
There is no beauty who can resist
The sight of military uniform.

Mars, the god of war, and the mother of Love both yielded.

"Mon coeur s'ouvre à ta voix" from Samson et Dalila

Music by Camille Saint-Saens - Text by Ferdinand Lemaire

DALILA

Mon coeur s'ouvre à ta voix,

Comme s'ouvrent les fleurs aux baiser de l'aurore!

Mais, ô mon bienanimé, Pour mieux sécher mes pleurs, Que ta voix parle encore!

Dis-moi qu'a Dalila tu reviens pour jamais! Redis à ma tendresse les serments d'autrefois,

Ces serments que j'aimais! Ah! responds à ma tendresse!

Verse-moi l'ivresse!

SAMSON

Dalila, je t'aime

DALILA

Ainsi qu'on voit des blés

Les épis onduler sous la brise légère, Ainsi frémit mon coeur prêt à se consoler,

A ta voix qui m'est chére!

La fleche est moins rapide à porter le trépas, Que ne l'est ton amante à voler dans tes bras! DALILA

My heart opens to your voice

Like the flowers opening to the kisses of the dawn!

But, oh my beloved, To best dry my tears, Let your voice speak again!

Tell your Dalila that you will return for good!

Repeat the tenderness of the vows from long ago, Those vows that I loved!

Those vows that I loved!

Ah, respond to my tenderness!

Pour into me that intoxication!

SAMSON

Dalila, Hove you!

DALILA

As one sees the grain

The blades undulate under the breeze light, Thus trembles my heart ready to be consoled

By your voice which to me is dear Your mistress will fly to into your arms Swifter than the arrow that brings death!

Translation (adapted) by Bard Suverkrop from IPA Source

Moravske dvojzpevy (Moravian Duets), selections

Music by Antonin Dvořák - Traditional Text

"Možnost" ("Hoping in Vain"), Op. 38, No. 1

Zakukala zezulenka sedňa na boře, zaplakala ma panenka choď a podvoře.

Ja co plačeš a naříkáš, dyť ty budeš má, až zezulka na vánoce třikrát zakuká¹

Jak pak bych já neplakala, šak nebudu tva dyť zezulka na vánoce nikdá nekuká!

Pán Bůh mocné, Pán Bůh dobré, on to může dát, že zezulka na vánoce může zakukat!

The cuckoo sings high in the trees, weeping silently my maiden passes by.

Tell me, why do you weep, my dearest? Your wedding is not far away, it will be this Christmas when the three cuckoos sing!

Why should I not cry, false is your vow: at Christmas no one hears a cuckoo!

Only the good Lord in charity can make a Cuckoo sing at Christmas.

"Prsten" ("The Ring"), Op. 32, No. 9

Hraj, muziko, hraj, z cicha na Dunaj, budem sa ubírat na milého kraj.

A vy, formané, sirujte koně, Družbové sedajte na ně!

Ztracila sem vinek, můj zlatý prstynek, u manněky mej

U mej matery v truhle zamčeny, červenym jabučkem smilého si dečkem zapečaceny

Play, band, play, all the way to the Danube, tomorrow I will wander to my love.

Farm-hands, be ready, steeds bridled!

And you, friend, swing up into the saddle!

I have lost my little wreath and golden ring at my Mother's house

With my mother in her drawer, there my wreath and ring, along with my love's heart, will be sealed with scarlet wax.

"Velet', vtačku" ("Fly sweetsongster"), Op. 32, No. 2

Velet', vtáčku, velet' přes te hore, dole, velet' vtáčku, velet' přes ten zábrdovské les!

Ach, kyž je mně možná, k tomu věc podobna s mým synečkem mluvit dnes!

A mně néní možná am več podobná, daleko sme vod sebe!

Ty můžeš mět hinó, já také hiného, zapomenem na sebe.

"Hoře" ("The Smart"), Op. 38, No. 4

Zrálo jabko, zrálo, jak dozrálo, spadlo, že moje srdenko, do žalosti vpadlo.

Ne tak do žalosti, do velkého hoře, že moje srdenko, nožem krájať može.

Ne tak nožem krájať, ale pilú řezať, dyť tebe nemožu, můj synečku dostať

"A já tí uplynu" ("From thee now"), Op. 32, No. 1

A já ti uplynu preč po Dunajíčku!

A já chovám doma takovů udičku, co na ní ulovím kdejakú rybičku.

A já se udělám divokým holubem, a já budu lítat pod vysokým nebem.

A já chovám doma takové havrany, co mně vychytajú kdejaké holuby!

A ja se udčlám tu veliku vranu, a ja ti uletim na uhersku stranu.

A já chovam doma takovútu kušu, co ona vy střelí všechněm vranám dušu.

A já se udělám hvědičkú na nebi, a já budu lidem svítiti

A sú u nás doma takoví hvězdáři, co vy počítajú hvědičky na nebi.

A ty přec budeš má, lebo mi tě Pán Bůh dá!

Translation by Jazimina MacNeil and Sarah Shafer

Fly sweetsongster, fly over hill and dale, fly little bird, fly over dark green forests!

Ah, I would be so happy if I this instant could speak with my beloved boy.

But it is not possible, and I hope in vain: we both remain alone!

You shall take another and I shall take another, our love should be forgotten by both.

When the apple is ripe, it falls: so has my heart fallen deep in sorrow.

More than in sorrow, but in bitter pain from a sharp knife my heart is wounded.

Worse than the knife wound, it is like a saw that I will never call you my wife.

I will escape from you along the Danube!

I have at home a long fishing rod with which I can catch all kinds of fish

I will transform into a wild dove and fly high in the heavens

I have in my house a big raven that I let capture every wild dove.

And I will transform myself into a crow and will fly over the Hungarian countryside

At home I have a bow and arrow, and with it I will kill all the crows.

I will transform into a little star high in heaven blinking for the men down below.

And by our house there is a stargazer that counts each little star in the heaven.

And still you will always be mine, because God gave you to me alone!

"Tombe degli avi miei ... Fra poco a me ricovero" from Lucia di Lammermoor

Music by Donizetti - Text by Salvadore Cammarano

Tombe degli avi miei, l'ultimo avanzo d'una stirpe infelice, deh! raccogliete voi.

Cessò dell'ira il breve foco abbandonar mi vo'.

Per me la vita è orrendo peso!

L'universo intero è un deserto per me senza Lucia!

Di faci tuttavia splende il castello! Ah!

Scarsa fu la notte al tripudio, ingrata donna!

Mentre io mi struggo in disperato pianto,

Tu ridi, esulti accanto al felice consorte!

Tu delle gioie in seno, io della morte!

Fra poco a me ricovero darà negletto avello;

Una pietosa lagrima non scenderà su quello.

Ah! Fin degli estinti, ahi, misero!

Manca il conforto a me.

Tu pur dimentica que marmo dispregiato:

Mai non passarvi, o barbara, del tuo consorte a lato.

Rispetta almen le ceneri di chi moria per te,

Mai non passarvi, tu lo dimentica,

Rispetta almeno chi muore per te.

O barbara, rispetta almen le ceneri

Ah! di chi moria di chi moria per te

Tombs of my ancestors, the last descendant of an unhappy lineage, alas! Bid me shelter.

Extinguished by anger was the brief flame; to the enemy's blade, I would abandon myself.

For me life is a horrendous burden!

The entire universe is a desert to me without Lucia!

Yet with torches the castle is bright, ah!

Wanting was the night in jubilation, ungrateful woman!

While I am consumed in desperate weeping, You laugh, you rejoice beside your happy groom!

You, with joy in your heart, I with death!

Soon I will find shelter in the neglected crypt;

A tear of pity will not be shed upon it.

The last of those extinct, ah wretch!

No comfort do I have.

May you forget that marble left to disregard:

Never pass that way, oh cruel woman, with your consort beside you

Respect at least the ashes of one who dies for you,

Never pass that way, forget him,

Respect at least he who dies for you,

O cruel woman, I die for you.

Translations by Anthology of Italian Opera (Riccordi)

"O don fatale" from Don Carlo

Music by Giuseppe Verdi - Text by J. Méry and C. Du Locle, translated by Achille Zauzières and Angelo Zanardini

O don fatale, o don crudel Che in suo furor mi fece il ciel Tu che ci fai si vane, altere

Ti maledico, ti maledico, o mia beltà! Versar, versar sol posso il pianto, Speme non ho, soffrir dovrô! Il mio delitto è orribil tanto Che cancellar mai nol potrò!

Ti maledico, ti maledico o mia beltà,

O mia Regina, io t'immolai Al folle error di questo cor.

Solo in un chiostro

Al mondo omai dovrò celar il mio dolor!

Ohimè! Ohimè! O mia Regina, Oh ciel! E Carlo! a morte domani, Gran Dio! a morte andar vedrò!

Ah, un dì mi resta, La speme mi arride,

Sia benedetto il ciel! Lo salverò! Un di mi resta, ah, sia benedetto il ciel!

Ah! lo salverò!

O terrible gift, o cruel gift That an irate heaven made me!

You make us so vain and proud, I curse you, I curse you, o beauty!

I can only shed my tears

I've no hope,I can only suffer!

My crime is so horrible That it will never fade!

Leurse you, Leurse you, o beauty, O my Queen, I sacrificed you To the crazed passion of my heart.

Only in a cloister

I can now hide my suffering from the world!

Alas! Alas! O my Oueen,

O God! Carlos! tomorrow he will die, O great God! Tomorrow I'll see him die!

Ah! I've one day more, Sh, there is hope, ah.

Heaven be blessed! I'll save him!

One more day, ah, Heaven be blessed! I'll save him!

Translated by Guia Monti

"Au fond du temple saint" from Les Pêcheurs de perles

Music by Georges Bizet - Text by Michel Carré and Eugène Cormon

NADIR

Au fond du temple saint paré de fleurs et d'or, Une femme apparaît Je crois la voir encor.

ZURGA

Une femme apparaît. Je crois la voir encor!

NADIR

La foule prosternée
La regarde, étonnée,
Et murmure tous bas:
Voyez, c'est la déesse
Qui dans l'ombre se dresse,
Et vers nous tend les bras!

ZURGA

Son voile se soulève, O vision, ô rêve! La foule est à genoux.

TOGETHER

Oui, c'est elle! c'est elle, Plus charmante et plus belle; Oui, c'est elle! c'est elle, Qui descend parmi nous! Son voile se soulève, Et la foule est à genoux.

NADIR

Mais à travers la foule elle s'ouvre un passage.

ZURGA

Son long voile déjà nous cache son visage

NADIR

Mon regard, hélas! la suit en vain!

ZURGA Elle fuit!

Elle fuit! Et dans mon âme soudain Quelle étrange ardeur s'allume?

ZURGA

Quel feu nouveau me consume?

NADIR

Ta main repousse ma main.

ZURGA

Ta main repousse ma main

NADIR

De nos cœurs l'amour s'empare, Et nous change en ennemis!

ZURGA

Non, que rien ne nous separe, Jurons de rester amis! NADIR

At the back of the holy temple, decorated with flowers and gold, a woman appears. I can still see her.

ZURGA

A woman appears. I can still see her.

NADIR

The prostrate crowd Looks at her amazed

And murmurs under its breath: Look, this is the goddess Looming up out of the shadow And holding out her arms to us.

ZURGA

Her veil parts slightly, What a vision, what a dream! The crowd is kneeling.

TOGETHER

Yes, it is she, it is the goddess, more charming and more beautiful; Yes, it is she, it is the goddess. Who has come down among us

Her veil has parted, And the crowd is kneeling.

NADIR

But she makes her way through the crowd.

ZURGA

Already, her long veil hides her face from us.

NADIR

My eyes, alas, seek her in vain.

ZURGA She flees! NADIR

She flees! But what is this strange flame Which is suddenly kindled within my soul?

ZURGA

What unknown fire is destroying me?

NADIR

Your hand pushes mine away

ZURGA

Your hand pushes mine away

NADIR

Love takes our hearts by storm, And turns us into enemies

ZURGA

No, let nothing part us! Let us swear to remain friends!

NADIR Non, rien! Jurons de rester amis **TOGETHER** Oui, c'est elle, c'est la déese En ce jour qui vient nous unir Et fidèle à ma promesse, Comme un frère jeveux te chérir! Oui, partageons le même sort, Soyons unis jusqu'a la mort!

Translation (adapted) from Wikisource com

NADIR No, nothing! Let us swear to remain friends! TOGETHER We have seen her, she is the goddess Who today led you to me, And from now I'll keep you my promise, Close as brothers we shall be! Now we shall tread one single path, Never again to part till death!

PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010. Anna Davidson, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2009. Adam Frandsen, from Copenhagen, is a student of Marlena Kleinman Malas and entered Curtis in 2010 Meredith LaBouff, from Tenafly, N.I., is a student of Marlena Kleinman Malas and entered Curtis in 2009. Jazimina MacNeil, from Lincoln, Mass., is a student of Marlena Kleinman Malas and entered Curtis in 2009 Johnathan Ryan McCullough, from Sherman Oaks, Calif., is a student of Joan Patenaude-Yarnell and entered Curtis in 2010.

Sean Michael Plumb, from Los Angeles, is a student of W. Stephen Smith, adjunct faculty, and entered Curtis in 2010.

Alize Rozsnyai, from San Diego, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in

Shir Rozzen, from Karmey-Yosef, Israel, is a student of Joan Patenaude-Yarnell and entered Curtis in 2008.

Allison Sanders (Voice '09), from Memphis, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Christopher Tiesi, from Sarasota, Fla., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Susan Nowicki, opera and voice coach

Danielle Orlando, principal opera coach



2010-11 ALUMNI RECITAL SERIES

ф

SPANO-COUCHERON-REX TRIO

Sunday, October 17 at 8 p.m. Field Concert Hall

ф

Sonata in G minor, Op. 65

Allegro moderato

Scherzo

Largo

Finale: Allegro

Frédéric Chopin 1810–49

Zoltan Kodaly

(1882 - 1967)

Christopher Rex, cello Robert Spano, piano

Duo for Violin and Cello, Op. 7

Allegro serioso, non troppo

Adagio

Maestoso e largamente, ma non troppo lento-Presto

David Coucheron, violin Christopher Rex, cello

INTERMISSION

Trio in C minor, Op. 1, No. 3

Ludwig van Beethoven (1770–1827)

Allegro con brio

Andante cantabile con variazioni

Menuetto: Quasi allegro

Finale: Prestissimo

David Coucheron, violin Christopher Rex, cello Robert Spano, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible proadcast.

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PERFORMERS

David Coucheron ('05), violin

David Coucheron was appointed concertmaster of the Atlanta Symphony Orchestra when he was only twenty-five, making him one of the youngest concertmasters of any major orchestra in the United States. He has worked with conductors such as Alan Gilbert, Michael Tilson Thomas, Simon Rattle, Mstislav Rostropovich, David Zinman, Roger Norrington, Simone Young, and Charles Dutoit, and performed as a soloist with orchestras including the BBC Symphony Orchestra, Bergen Philharmonic Orchestra (Maxim Vengerov conducting, Sendai Symphony Orchestra, Oslo Philharmonic Orchestra, and Trondheim Symphony Orchestra. Mr. Coucheron studied with Aaron Rosand at Curtis and graduated in 2005.

Christopher Rex ('72), cello

Christopher Rex joined the Atlanta Symphony Orchestra as principal cello in 1979, the same year he became the first cellist to win the string prize in the biennial Young Artists Competition of the National Federation of Music Clubs. Since then he has appeared as recitalist and chamber musician across the nation. Mr. Rex's most recent solo performances with the Atlanta Symphony Orchestra include Strauss's Don Quixote and concertos by Shostakovich, Victor Herbert, Dvořák, and Elgar. He is a founding member of the Georgian Chamber Players and also founded the Amelia Island Chamber Music Festival in Florida, where he is the general and artistic director. He is a 1972 graduate of Curtis, where he studied with Orlando Cole.

Robert Spano (Conducting '85), piano

Robert Spano is recognized as one of the brightest and most imaginative conductors of his generation. Now in his ninth season as music director of the Atlanta Symphony Orchestra, he has enriched and expanded its repertoire through his characteristically innovative programming, and elevated the ensemble to new levels of international prominence and acclaim. Although well known as a conductor, he is also an accomplished pianist, often performing chamber music with his colleagues from the Atlanta Symphony, Brooklyn Philharmonic, and Oberlin Conservatory. Mr. Spano is a 1985 graduate of Curtis, where he studied with Max Rudolf in the conducting program.

ALUMNI SOCIETY OF GREATER PHILADELPHIA

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin (Voice '48), Cochairman
Fanabel Block Kremens (Piano '42), Cochairman
Marcantonio Barone (Piano '82)
Blanche Burton-Lyles (Piano '54)
Geoffrey Deemer (Oboe '01
David DePeters (Timpani and Percussion '85
Mary Wheelock Javian (Double Bass '99
Alan Morrison (Organ '91, Accompanying '93)
Richard Shapp (Opera '75)

NEXT ALUMNI RECITAL

Sunday, January 23 at 3 p.m. Meredith Arwady, contralto, with Mikael Eliasen, piano Field Concert Hall

Tickets: \$28, available at www.curtis.edu or (215) 893-7902 All artists donate their services, and proceeds benefit current Curtis students.



MASTER CLASS WITH FRÉDÉRIC BLANC, ORGAN Monday, October 18, 2010, at 4 p.m.
Field Concert Hall

Prélude et fugue sur le nom d'Alain, Op. 7

Maurice Duruflé

(1902 - 86)

Bryan Anderson, organ

Choral No. 3 in A minor

César Franck

(1822 - 90)

Patrick Kreeger, organ

Final

from Symphony No. 4, Op. 32

Louis Vierne

(1870-1937)

Caroline Robinson, organ

Prélude, adagio et choral varié sur le thème "Veni Creator," Op. 4 Duruflé

Daniel Razionale, organ

Photographic and recording equipment may not be used in Field Concert Hall. This master class is being professionally recorded for educational use and possible broadcast.

CLINICIAN

Frédéric Blanc attended the Academy of Bordeaux and Toulouse where he obtained many awards. His teachers include André Fleury, Marie-Claire Alain and, from 1991, Marie-Madeleine Duruflé. He was assistant organist at Saint-Sernin de Toulouse (1987–95). A finalist of the International Improvisation Competition of Strasbourg in 1989, he has also been a prize winner of several other International Improvisations competitions, including Nuremberg (1996), and second prize in the Grand Prize of Chartres. In 1997, he was awarded the grand prize of the city of Paris, an international competition. Mr. Blanc has recorded several CDs for EMI and Aeolus. He is the author of a study devoted to Fleury and of a book devoted to Maurice Duruflé (Séguier Editors, Paris). Since 1999 Frédéric Blanc has been titular organist of the Cavaillé-Coll at Notre-Dame of Auteuil in Paris.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Daniel Razionale, from Ardmore, Pa., is a student of Alan Morrison and entered Curtis in 2007.

Caroline Robinson, from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009.



MASTER CLASS WITH VINSON COLE, TENOR Monday, October 18, 2010, at 11 a.m. Field Concert Hall

1

"È la solita storia" (Lamento di Federico) from *L'arlesiana* Francesco Cilèa (1866–1950)

Diego Silva, tenor

"Il mio tesoro intanto" from Don Giovanni

Wolfgang Amadeus Mozart (1756–91)

Adam Frandsen, tenor

"O don fatale" from Don Carlos

Giuseppe Verdi (1813–1901)

Allison Sanders, soprano

"Kuda vi udalilis'" from Eugene Onegin Peter Ilich Tchaikovsky (1840–93)

Kevin Ray, tenor

"Questa o quella" from Rigoletto

Verdi

Christopher Tiesi, tenor Tiziana Vieira, piano

-

Photographic and recording equipment may not be used in Field Concert Hall. This masterclass is being professionally recorded for educational use and possible broadcast.

CLINICIAN

Internationally acclaimed tenor Vinson Cole has sung romantic lead roles in all of the major opera houses, including the Metropolitan Opera; San Francisco Opera; Opera National de Paris and Paris Opéra-Bastille; Teatro alla Scala; the Seattle Opera; and Berlin, Vienna, Bavarian, and Hamburg state operas. He is a 1976 graduate of the Curtis Institute of Music, where he studied Margaret Harshaw. Recent engagements include Berlioz's *Damnation de Faust* at the Semper Opera in Dresden and Mahler's Symphony No. 8 with the Philadelphia Orchestra under Christoph Eschenbach. Mr. Cole has taught at the University of Washington School of Music and at the Aspen Music Festival and School. He is a faculty member at the Conservatory of Music and Dance at the University of Missouri, Kansas City.

PERFORMERS

Adam Frandsen, from Copenhagen, is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Kevin Ray, from Cornwall, N.Y., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2007.

Allison Sanders (Voice '09), from Memphis, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Diego Silva, from Mexico City, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Christopher Tiesi, from Sarasota, Fla., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Tiziana Vieira, opera and voice coach



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FOURTH STUDENT RECITAL Monday, October 18 at 8 p.m. Field Concert Hall

Sonata No. 3 in D minor, Op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Anastasia Agapova, violin Hugh Sung, piano

Sonata in B minor

Franz Liszt (1811–86)

Johannes Brahms

(1833-97)

Alexander Ullman, piano

INTERMISSION

Sinfonia concertante, Op. 125

Sergey Prokofiev (1891–1953)

Andante
Allegro giusto
Andante—Allegretto—Allegro marcato
John-Henry Crawford, cello
Hugh Sung, piano

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Wednesday, October 20 at 8 p.m. Field Concert Hall

Brahms Variationen über ein Thema von Schumann,

Op. 9

Andrew Hsu, piano

Chopin Scherzo No. 1 in B minor, Op. 20

Schumann Kreisleriana, Op. 16

Vivian Cheng, piano

Saint-Saëns Concerto No. 3 in B minor, Op. 61

Jung Min Choi, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

FORTHCOMING CURTIS EVENTS
Saturday, October 23 at 8 p.m.

Curtis at Longwood: Curtis Opera Theatre Longwood Gardens Ballroom, Kennett Square, Pa.

Gifted young singers from the Curtis Opera Theatre perform arias and operatic ensembles with Artistic Director Mikael Eliasen, piano.

Tickets: \$10-\$20

Available at www.longwoodgardens.org/CurtisOperaTheatre or (610) 388-5200

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Sunday, October 24 at 3 p.m. Tribute to David Soyer (1923–2010) Field Concert Hall

Curtis pays tribute to David Soyer, Guarneri Quartet cellist and faculty member. The program of musical, verbal, and photographic remembrances is free and open to the public.

•

Monday, October 25 at 8 p.m. Curtis Symphony Orchestra, with James Judd, conductor Verizon Hall at the Kimmel Center

Elgar In the South, Op. 50 ("Alassio")

Ravel Suite from Ma mère l'oye (Mother Goose Suite)

Brahms Symphony No. 4 in E minor, Op. 98

Subscriptions (three concerts): \$15-\$103; www.curtis.edu or (215) 893-7902

Single tickets: \$5-\$40, Kimmel Center Box Office and Ticket Philadelphia www.ticketphiladelphia.org or (215) 893-1999



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTH STUDENT RECITAL Wednesday, October 20 at 8 p.m. Field Concert Hall

Variationen über ein Thema von Schumann, Johannes Brahms
Op. 9 (1833–97)

Andrew Hsu, piano

Concerto No. 3 in B minor, Op. 61

Camille Saint-Saëns (1835–1921)

Allegro non troppo Andantino quasi allegretto Molto moderato e maestoso—Allegro non troppo

Jung Min Choi, violin

Jungeun Kim, piano

INTERMISSION

Kreisleriana, Op. 16

Äußerst bewegt
Sehr innig und nicht zu rasch
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

Robert Schumann (1810–56)

Scherzo No. 1 in B minor, Op. 20

Frédéric Chopin (1810–49)

Vivian Cheng, piano



Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.



PERFORMERS

Vivian Cheng, from Apex, N.C., is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, October 22 at 8 p.m.

Field Concert Hall

J. S. Bach Sonata for Viola da Gamba in G major,

BWV 1027

Marina Thibeault, viola Donald St. Pierre, harpsichord

Prelude and Fugue in G major, BWV 541

Patrick Kreeger, organ

Balakirev Islamey: fantaisie orientale

Brahms Sechs Klavierstücke, Op. 118

Ruoyu Huang, piano

Bartók Concerto for Viola and Orchestra

Junping Qian, viola Elena Jivaeva, piano

Ketting Intrada

George Goad, trumpet

Wagner "Winterstürme wichen dem Wonnemond"

from Die Walküre

"In fernem Land" from Lohengrin

"Morgenlich leuchtend in rosigem Schein" from Die Meistersinger von Nürnberg

Kevin Ray, tenor Susan Nowicki, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

FORTHCOMING CURTIS EVENTS

Sunday, October 24 at 3 p.m. Tribute to David Soyer (1923–2010) Field Concert Hall

Curtis pays tribute to David Soyer, Guarneri Quartet cellist and faculty member. The program of musical, verbal, and photographic remembrances is free and open to the public.

Monday, October 25 at 8 p.m. Curtis Symphony Orchestra, with James Judd, conductor Verizon Hall at the Kimmel Center

The Jack Wolgin Orchestral Concerts

Elgar In the South, Op. 50 ("Alassio")

Ravel Suite from Ma mère l'oye (Mother Goose Suite)

Brahms Symphony No. 4 in E minor, Op. 98

Subscriptions (three concerts): \$15-\$103; www.curtis.edu or (215) 893-7902

Single tickets: \$5-\$40; Kimmel Center Box Office and Ticket Philadelphia, www.ticketphiladelphia.org or (215) 893-1999

Season Premiere Gala: Proceeds benefit the Student Assistance Fund. Preconcert dinner and premium concert tickets. Gala tickets: \$150-\$750: Charles Finch, charles.finch@curtis.edu or (215) 717-3141

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTH STUDENT RECITAL Friday, October 22 at 8 p.m. Field Concert Hall

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Intrada

Otto Ketting (b. 1935)

George Goad, trumpet

Sonata for Viola da Gamba in G major, Johann Sebastian Bach **BWV 1027** (1685–1750)

Adagio-

Allegro ma non tanto

Andante

Allegro moderato

Marina Thibeault, viola Donald St. Pierre, harpsichord

"Winterstürme wichen dem Wonnemond" from Die Walküre

Richard Wagner (1813–83)

"In fernem Land" from Lohengrin

Wagner

Kevin Ray, tenor Susan Nowicki, piano

Sechs Klavierstücke, Op. 118

Intermezzo: Allegro non assai,

ma molto appassionato
Intermezzo: Andante teneramente

Ballade: Allegro energico

Intermezzo: Allegretto un poco agitato

Romanze: Andante

Intermezzo: Andante, largo e mesto

Islamey: fantaisie orientale

Ruoyu Huang, piano

"Morgenlich leuchtend in rosigem Schein" ("Walther's Prize Song")

from Die Meistersinger von Nürnberg

Kevin Ray, tenor Susan Nowicki, piano

INTERMISSION

Prelude and Fugue in G major, BWV 541

Patrick Kreeger, organ

Concerto for Viola and Orchestra

Moderato Adagio religioso Allegro vivace

> Junping Qian, viola Elena Jivaeva, piano

Johannes Brahms

(1833 - 97)

Mily Balakirev (1837–1910)

Wagner

J. S. Bach

Béla Bartók (1881–1945)

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PERFORMERS

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and entered Curtis in 2009.

Kevin Ray, from Cornwall, N.Y., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2007.

Marina Thibeault, from Québec City, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2007.

Elena Jivaeva, staff pianist

Susan Nowicki, opera and voice coach

Donald St. Pierre, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

•

NEXT WEEK AT CURTIS

Monday, October 25 at 8 p.m.

Curtis Symphony Orchestra, with James Judd, conductor Verizon Hall at the Kimmel Center

Works of Elgar, Ravel, and Brahms

Single tickets: \$5-\$40; Kimmel Center Box Office and Ticket Philadelphia, www.ticketphiladelphia.org or (215) 893-1999

NEXT STUDENT RECITAL Wednesday, October 27 at 8 p.m. Field Concert Hall

J. S. Bach Suite No. 6 in D major for Violoncello, BWV 1012, transcribed to G major

Rachel Kuipers, viola

Beethoven Quartet No. 6 in B-flat major, Op. 18, No. 6

Ike See, violin

Nadir Khashimov, violin Amanda Verner, viola Jeong-Hyoun Lee, cello

Ligeti Six Bagatelles

Patrick Williams, flute Beverly Wang, oboe

Stanislav Chernyshev, clarinet Julia Harguindey, bassoon Sydney Braunfeld, horn

Pasculli Concerto sopra motivi della Favorita

Alexander Vvedenskiy, oboe Katerina Kramarchuk, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



Curtis Symphony Orchestra Curtis Opera Theatre

Fall 2010



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Philadelphia, PA 19103
www.curtis.edu
Ticket Office: (215) 893-7902
Development Office: (215) 893-5279

Photography: Peter Checchia

CURTIS SYMPHONY ORCHESTRA

James Judd, conductor

Monday, October 25, 2010

Verizon Hall at the Kimmel Center

Presentation of the 2010 Alumni Award to the Guarneri Quartet

ELGAR

In the South, Op. 50 ("Alassio")

RAVEL

Suite from Ma mère l'oye

Pavane de la Belle au bois dormant (Pavane of Sleeping Beauty Petit Poucet (Tom Thumb

Les Entretiens de la Belle et de la Bête Conversations of Beauty and the Beast

Le Jardin féerique (The Fairy Garden)

INTERMISSION

BRAHMS

Symphony No. 4 in E minor, Op. 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

THE JACK WOLGIN ORCHESTRAL CONCERTS

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

Photographic and recording equipment may not be used in Verizon Hall.

PROGRAM NOTES

Edward Elgar: In the South, Op. 50 ("Alassio")

Born in Broadheath, June 2, 1857; Died in Worcester, February 23, 1934

Writing a symphony was a daunting task for composers of the early twentieth century, in the years after Bruckner and Mahler had attempted to make the symphony into something immense and all-encompassing. Elgar was fifty when he finally took up the work that would become his First Symphony, but along the way he had honed his orchestral craft with all manner of overtures, marches, variations, and even tone poems, warming up, perhaps, for the two gigantic symphonies that even today remain controversial for their almost exaggerated expansiveness.

One of these tone poems was written on holiday at Alassio on the northwestern Italian coast, where the composer and his wife had sought refuge from England's icy chill during Christmas of 1903. Alas, the Italian weather was frigid and damp and Elgar banished all hope of working on his First Symphony. "We have been *perished* with cold, rain, and gales," he wrote to his friend August Jaeger. "The Symphony will not be written in this sunny (?) land. I am trying to finish a concert overture for Covent Garden instead of the symphony." The result of this blustery trip was the twenty-minute *In the South* (also called "Alassio")—a vivid and solidly crafted symphonic poem very much in the Straussian vein.

Richard Strauss's music had indeed seen an increased presence in England during the previous decade, and it was virtually impossible for any composer to escape its impact. Elgar's paean to Italy had clear spiritual roots in Strauss's 1886 *Aus Italien*. But from a purely musical point of view, the opening seems to allude to the beginning of *Ein Heldenleben*, with its heroic E-flat major, and perhaps to *Don Juan* as well with its dynamic upward string gesture. Still, Elgar resisted comparison to Strauss, partly because of that composer's over-reliance on programmatic story lines. "Strauss puts music in a very low position," he wrote to Jaeger, "when he suggests that it must hang on some commonplace absurdity for its very life."

Nevertheless Elgar seems to have drawn inspiration for *In the South* from elements of his surroundings during the 1903 Christmas holiday. Along the way we hear evocations of village church bells, a shepherd leading a flock of sheep and goats, a viola solo that seems to chant a folk tune, and a grandioso section suggesting some phantom Roman army of old.

Completed in late February, *In the South* received its premiere at the Elgar Festival on March 16, 1904, with the composer on the podium. Considering that the work was the longest single symphonic movement Elgar had written thus far, it was a remarkable achievement. Cast as a large sonata-form structure, the piece opens with the swinging E-flat theme (Vivace) that is later heard as a sort of countersubject throughout the piece. Several subsidiary themes build to the gentle second subject in F major (Poco meno mosso), begun by the strings and gradually taken up by winds and brass. The development section builds to a fierce climax of deft orchestration and skillfully controlled emotional unfolding.

Maurice Ravel: Suite from Ma mère l'oye

Born in Ciboure, March 7, 1875; Died in Paris, December 28, 1937

Composers through the ages have written music for children with mixed success, as pedagogical necessities have often precluded the creation of artworks containing much profundity or deep meaning.

But some composers have indeed been able to find their "inner child" while creating music of integrity and substance. Among the best examples are Prokofiev's *Peter and the Wolf*, Saint-Saëns' *Carnival of the Animals* and Benjamin Britten's *Toung Person's Guide to the Orchestra*, as well as Bartók's six books of *Mikrokosmos* pieces for piano, which begin simply and grow steadily more substantial.

One work that is often missing from this discussion—perhaps because it seems so "grown-up" musically—is Ravel's suite from *Mother Goose*, originally conceived as a set of piano-duet pieces for the young children of the composer's close friends Xavier and Ida Godebski. Ravel claimed he made the piano writing as straightforward as possible, but the pieces proved too difficult for the children, one of whom was only eight years old. *Mother Goose* was completed early in 1910. The original piano version was first performed in Paris in April 1910, by the young piano duo Jeanne Leleu and Geneviève Durony. The following year the composer transcribed the work for full orchestra performed here, and he later expanded it into a full-length ballet score, adding two movements and rearranging the pieces; this last version received its premiere in January 1912 at the Théâtre des Arts in Paris.

Ravel's career up to this point had seen fits and starts, including several failed attempts to win the coveted Prix de Rome at the Paris Conservatory. He ultimately abandoned his studies and became involved with "Les Apaches," a group of aesthetes who met to discuss art, literature, painting, music, and history. With the publication around 1900 of such works such as the *Parane pour une infant définite*, the String Quartet, and *Jeux d'eau*, his public reputation grew quickly, notwithstanding continuous scorn from conservative critics. *Mother Goose* was written in the midst of an extraordinary series of early-career milestones for Ravel, which also included the Sonatine [1905], *Minnis* [1905], *Rapsodie espagnole* (1907), *Gaspard de la muit* [1908], and *Daphnis and Chloé* [1909—12].

Mother Goose takes its inspiration from three different versions of the well-known tales, with the seventeenth-century version by Charles Perrault foremost in the mix. The first story from Perrault's Contes de Ma mère l'oye (1697) supplies the opening piece of Ravel's suite, "Pavane of Sleeping Beauty"—a slow dance of melancholy stateliness.

Ravel inscribed the second piece with the following excerpt from Perrault: "Tom Thumb believed that he would easily find his way out of the woods by means of the bread that he had scattered—but he was surprised to discover not one single crumb. The birds had come and eaten it all!" The brilliantly coloristic atmosphere of the third piece is a reflection of its subject, Laideronnette, Empress of the Pagodas. "She disrobed and entered her bath," runs Marie-Catherine d'Aulnoy's version. "At once the pagodes and pagodines began to sing and play on instruments. Some had archlutes made of walnut shells, others played on viols made from the shells of almonds, for they were obliged to proportion their instruments to their stature."

A delicate waltz dreamily depicts the "Conversations of Beauty and the Beast." Ravel inscribes the score with a dialogue between the couple, taken this time from a version by Marie Leprince de Beaumont:

Beauty: "When I think how good-hearted you are, you do not seem so ugly."

Beast: "Yes, I have indeed a kind heart, but I am a monster."

Beauty: "There are many men more monstrous than you."

Beast: "If I had wit I would invent a fine compliment to thank you, but I am only a beast ... Beauty, will you be my wife?"

Beauty: "No, Beast."

Beast: "I die content since I have had the pleasure of seeing you again."

Beauty: "No, my dear Beast, you shall not die; you shall live to be my husband."

The Beast is then transformed into a handsome prince. The clarinet tune at the beginning seems to represent Beauty, while the growling contrabassoon evidently stands for the Beast; after a heartfelt discussion, the Beast's theme is transformed into a beautiful violin melody. "The Fairy Garden" brings the set to a plaintive, subtly-shaded close.

Johannes Brahms: Symphony No. 4 in E minor, Op. 98

Born in Hamburg, May 7, 1833; Died in Vienna, April 3, 1897

Brahms knew that his Fourth Symphony was a marked departure from the other three, and he apparently entertained fears that it might not be received as warmly. Composed from 1884 to 1885, on the heels of the extroverted Third Symphony of 1883, the Fourth was at once the composer's most passionate and his most abstract symphonic outpouring. As with the Second Symphony, he joked self-consciously about its unique quality, stating in a letter that it consisted of "a few entr'actes and polkas that I happened to have lying around."

Like the first two symphonies, the Third and Fourth also form a pair: one clear-eyed and direct, the other grey and troubled. The English critic Donald Francis Tovey called the Fourth "one of the rarest things in classical music, a symphony which ends tragically." (The torrid First, we will recall, had broken into triumphant C major at the end.) Evidence suggests that the source of the Fourth's high drama was not personal crisis but Brahms's interest during the 1880s in the Greek tragedies of Sophocles, among others. Brahms's friendship with conductor Hans von Bülow beginning in 1881 was also a factor. Bülow, who had just been named director of the Meiningen Court Orchestra, offered Brahms a first-class ensemble with which the composer could "try out" the Second Piano Concerto and the Fourth Symphony.

Bülow prepared the Meiningen Orchestra's first performance of the Symphony, which Brahms conducted on October 25, 1885. The composer then took the piece on tour with the orchestra, performing it throughout northern Germany and the Netherlands, before allowing Hans Richter to present it to the Viennese public in January 1886. The initial response in Vienna was surprisingly cool, considering the extent to which the city had lionized Brahms throughout the 1870s and early 1880s. The Fourth was declared "un-Brahmsian."

But Brahms held his ground and left the piece alone. By the end of his life the Viennese public had gained a deeper appreciation for the Fourth and for a whole career of symphonic music that it seemed to sum up. Their reaction to a performance in 1897, a month before the composer's death, indicated the magnitude of the shift. Florence May, a British pianist and student of Brahms who was present at the performance, wrote: "A storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artists' box in which he was seated, showed himself to the audience. An extraordinary scene followed the conclusion of the work. The applauding, shouting audience, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go ... Tears ran down his cheeks as he stood there shrunken in form, with lined countenance, a strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for they knew that they were saying farewell." Four weeks later, hordes of admirers turned out for the composer's funeral.

The first movement (Allegro non troppo) is uniquely tragic in tone yet glowing with an inner warmth unprecedented in Brahms's orchestral output. "It acts its tragedy with unsurpassable variety of expression and power of climax," Tovey writes. Some have also found echoes of

Beethoven's "Hammerklavier" Sonata in the obsessive descending thirds. The slow movement 'Andante moderato' is a moody intermezzo, lightening the tone to take some of the first movement's weight from the chest; likewise the third movement 'Allegro giocoso', one of the composer's splashiest and most bacchanalian scherzos. Its finale-like fervor caused Tovey to ask, "After three movements so full of dramatic incident, what finale is possible?" The finale Brahms devised 'Allegro energico e passionato' was indeed singular, and was the chief point of controversy when the symphony was introduced. It was perhaps also the work's chief point of contact with the last Beethoven piano sonatas, to which Brahms had devoted much study of late, and with the Renaissance and Baroque music that had occupied Brahms the scholar. It is a passacaglia in the Baroque manner: a set of variations on the bass line from Bach's Cantata No. 150, Nach Dir. Herr, verlanget mich "For Thee, Lord, Do I Long".

Brahms inflects the bass line with a small, Romanticizing chromatic alteration before submitting it to a set of variations that gradually reduces the theme to a vague, schematized scaffolding—a procedure that calls to mind not only Baroque works such as the Bach chaconne but also the variation movements of late Beethoven. This set of variations was perhaps the only way Brahms could have ended the Fourth: with a consciously conservative twist that set musical limits by evoking Baroque harmony yet creating closure through a reduction to harmonic essentials.

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BIOGRAPHY

James Judd. conductor

British-born conductor James Judd has amassed an extensive collection of recordings on the Naxos label, including an unprecedented number in partnership with the New Zealand Symphony Orchestra, where he is music director emeritus. During his eight years in New Zealand, Judd garnered much acclaim for his recordings with the orchestra, including works by Bernstein, Copland, Gershwin, and Vaughan Williams. His previous directorships include principal guest conductor of the Orchestre National de Lille in France, artistic director of the Florida Grand Opera, and fourteen years as music director of the Florida Philharmonic Orchestra.

A graduate of London's Trinity College of Music, Mr. Judd came to international attention as the assistant conductor of the Cleveland Orchestra, a post he accepted at the invitation of Lorin Maazel. He returned to Europe after being appointed associate music director of the European Community Youth Orchestra by Claudio Abbado, an

ensemble which he continues to serve as honorary artistic director.

Since that time Mr. Judd has conducted the Berlin, Israel, and Rotterdam philharmonics; the Prague, Vienna, and Monte-Carlo symphony orchestras; the Salzburg Mozarteum; the Leipzig Gewandhaus Orchestra: Orchestre National de France; Orchestre de la Suisse Romande: Zurich Tonhalle Orchestra: and the Flemish Radio Orchestra. As an opera conductor, he has appeared with the English National Opera conducting productions of *Il trovatore*, *La traviata*, *Il barbiere di Siviglia*, *Rigoletto*, and *Le nozze di Figaro* and with the Glyndebourne Opera Festival in Rossini's *Cenerentola*.

He was co-founder of the Chamber Orchestra of Europe, which he has led on tours throughout the United States, the Far East and Europe. In North and South America he is a frequent and much-admired guest conductor, having appeared with the orchestras of St. Louis, Montreal, Baltimore, Cincinnati, Dallas, Indianapolis, Pittsburgh, Rio de Janeiro, São Paulo, Seattle, and Utah.



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CURTIS OPERA THEATRE

presents

Il Signor Bruschino

Music by Gioacchino Rossini Libretto by Giuseppe Maria Foppa, based on Chazet and Ourry's comedy Le fils par hasard, ou Ruse et folie

and

Les Mamelles de Tirésias

Music by Francis Poulenc, arranged by Bart Visman Libretto by Guillaume Apollinaire, based on his play of the same name

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David Hayes, conductor
Ned Canty, stage director
Andrew Boyce, scenic director
Rosemarie McKelvey, costume designer
Thom Weaver, lighting designer
Tiziana Vieira, harpsichord, Il Signor Bruschino

Thursday, November 18 at 7:30 p.m. Friday, November 19 at 7:30 p.m. Saturday, November 20 at 7:30 p.m. Sunday, November 21 at 2:30 p.m.

Prince Music Theater

Projected titles provided by arrangement with Bayshore Opera Translations.

Translation by Lindley L. Becker.

CAST

(in singing order)		
	NOV. 18 AND 20	NOV. 19 AND 21

Bruschino Florville Diego Silva Christopher Tiesi Gaudenzio Brandon Cedel Joseph Barron

Sarah Shafer Anna Davidson Sofia

Thomas Shivone Allen Boxer Bruschino senior

Filiberto Jarrett Ott Julian Arsenault

Shir Rozzen Diego Silva Bruschino junior Christopher Tiesi

Commisario Sean Michael Plumb Sean Michael Plumb

J'nai Bridges, Kirsten MacKinnon, Jazimina MacNeil, Chorus (all performances)

Johnathan Ryan McCullough, Joshua Stewart, Ashley Thouret

Meredith LaBouff

Mamelles

Marianna

Director Julian Arsenault Julian Arsenault Thérèse Alize Rozsnyai Anna Davidson Husband Joshua Stewart **Jarrett Ott** Thomas Shivone Allen Boxer Presto

Lacouf Diego Silva Christopher Tiesi

Gendarme Johnathan Ryan McCullough Johnathan Ryan McCullough

Newspaperwoman Jazimina MacNeil J'nai Bridges Journalist Christopher Tiesi Diego Silva Son Anna Davidson Alize Rozsnyai

Bearded Man Allen Boxer Thomas Shivone Woman Meredith LaBouff Meredith LaBouff

Chorus (all performances) Joseph Barron, Brandon Cedel, Adam Frandsen, Kirsten

MacKinnon, Sean Michael Plumb, Shir Rozzen, Allison

Sanders, Ashley Thouret

Il Signor Bruschino and Les Mamelles des Tirésias will run two hours and fifty minutes, including one twenty-minute intermission.

SYNOPSES

IL SIGNOR BRUSCHINO

Young Florville and Sofia are in love; but Florville's father and Gaudenzio, Sofia's guardian, are bitter enemies. When Florville's father dies, he travels to her home to ask for her hand in marriage. But Gaudenzio has already arranged Sofia's marriage to the son of Signor Bruschino.

Florville discovers that the young Bruschino is detained at an inn, having run up gambling debts. Florville decides to impersonate Bruschino, but his plans run into a hitch when the father of Bruschino arrives at Gaudenzio's house at the same time. Needless to say, complications ensue.

LES MAMELLES DE TIRÉSIAS

In a Prologue, the theater director announces the theme of the opera: a moral obligation to create families. As the action begins, Thérèse proclaims her feminist dogma to her indifferent husband, who only wants more "bacon." She allows her breasts to float away, acquires facial hair, and becomes General Tirésias, declaring the end of baby making.

In the subsequent, seemingly non sequitur scene, a pair of French Mutt and Jeff types, quite drunk, argue about whether they are in Zanzibar or Paris. Meanwhile. Thérèse's husband assumes the feminine role, and alarmed at the prospect of the end of reproduction, proceeds to conceive of a new method to make babies, at the rate of 40,049 in the first day. A journalist interviews him, asking how he will support all of his children. They will all have successful careers, he explains, making him a rich man.

A policeman arrives, and declares that due to overpopulation, there is not enough food for the people of Zanzibar. The husband suggests printing ration cards, just as a fortune teller appears, predicting great wealth for the husband and abject poverty for the gendarme—only the first of her revelations.

PROGRAM NOTES

"You will find here actions that complement and adorn the main drama, changes of mood from sad to comical, and a reasonable use of improbability." These words could have easily been spoken by Rossini to describe *Il Signor Bruschino* or any number of his works. But they were not; it is part of the speech by the director who sets up the story in the prologue to Poulenc's *Mamelles de Tirésias*. It is a classic formula for comic opera, and certainly binds these seemingly dissimilar dramas together, even if they are separated by 131 years. But Poulenc's director is more than understated when he speaks of improbability. *Les Mamelles de Tirésias* is not merely a farce, but a work of surrealism, in which the characters casually mutate their sexuality, and a man bears 40,049 children in a single day.

Gender bending in opera was well established by Rossini's time. Indeed, it could be traced back to Monteverdi and the birth of the art form. But there is none of that in *Il Signor Bruschino*, which is relatively conventional in its dramatic arch. And yet Rossini's sense of farce was so pointed and relentless that it is easy to imagine him crossing over into a kind of surrealism. If the suspension of observable reality is a key element of surrealism, then the line that separates it from farce is a blurry one at best.

While there are broad outlines that connect these two works, it is also true that they come from very different worlds. The distinctions between the two operas reflect the sensibilities of the composers and their historical contexts. *Il Signor Bruschino* is an early work of Rossini he was nineteen when it premiered), and sets the stage for his bright, lively music-making to come (such that even his *Stabat Mater* bears a smile). In *Il Signor Bruschino* a sad melody quickly yields to uplift, and a conflation of youthful passion and mature wisdom drives the drama. Rossini is, arguably, the most optimistic and sunny of opera composers.

Poulenc created *Les Mamelles de Tirésias* in 1944 at a time of grave national crisis. Already emotionally shattered by the carnage of the First World War, France was overrun by Nazi Germany in the Second World War just as *Les Mamelles* was taking form. It would have been impossible for the thoughtful Poulenc to produce a work of theater devoid of such influences.

Dark hues enhance the rich texture of this underappreciated gem. There are a number of stealthily powerful strokes of pathos amid the frivolity that anticipate his operatic masterpiece, *Dialogues des Carmélites*.

While there is nothing really conventional about the plot of *Les Mamelles de Tirésias*—it is based on a 1903 play by Guillaume Apollinaire, who coined the term "surrealism"—the ending comes close, as the incongruities fall aside. In fact, both operas conclude with choruses in praise of love. Poulenc, however, underlines his glee with a subtle sense of desperation that is utterly absent in Rossini's work. His words are frankly carnal, and in the aftermath of war, even practical: "Babies! Dear audience, make babies!"

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BIOGRAPHIES

David Hayes, conductor

David Hayes is a conductor with an unusually broad range of repertory, spanning the symphonic, choral, and operatic genres. He serves on the conducting staff of the Philadelphia Orchestra (his 1993 debut was at the request of Wolfgang Sawallisch), is director of orchestral and conducting studies for the Mannes College of Music in New York City, is staff conductor of the Curtis Symphony Orchestra, and is music director of the Philadelphia Singers (a professional vocal ensemble). Mr. Hayes has served as cover conductor for the New York Philharmonic. He made his debut at the Verbier Festival with the Curtis Orchestra and has made several appearances with the Springfield (Mass.) Symphony Orchestra at the Berkshire Choral Festival.

Mr. Hayes's recent conducting engagements have included leading the East Coast premiere performances of Tan Dun's Tea: A Mirror of Soul for the Opera Company of Philadelphia and Rossini's Il barbiere di Siviglia for the Curtis Opera Theatre. He has also led concerts with the Philadelphia Orchestra; the Richmond, Lancaster (Pa.), and Rutgers University symphony orchestras; the Louisiana Philharmonic; Relâche; the Chamber Orchestra of Philadelphia; and a Kennedy Center debut with the Washington Chorus and Orchestra.

Mr. Hayes has collaborated with some of the world's finest soloists, including Roberto Díaz, Vladimir Feltsman, Haijing Fu, Evelyn Glennie, Gary Graffman, Hilary Hahn, Jennifer Koh, Meng-Chieh Liu, Alan Morrison, and Rinat Shaham. In addition Mr. Hayes has a strong commitment to nourishing contemporary music and frequently collaborates with notable composers such as Tan Dun, Jennifer Higdon, Ezra Laderman, James MacMillan, Paul Moravec, Bright Sheng, Christopher Theofanidis, and Chen Yi. In the world of popular artists, Mr. Hayes has conducted concerts with Billy Joel, Blue Man Group, and John Lithgow.

Ned Canty, stage director

Ned Canty most recently directed *Tosca* at Glimmerglass Opera, a production the *New York Times* praised for its "intelligent direction" and called "lean yet imaginative." Other recent productions include *La Calisto* for Portland Opera's Studio Program; the world premiere of Lee Hoiby's *This is the Rill Speaking* at Symphony Space in New York, which *Opera News* called "one of the highlights of the New York opera season"; a new production of *The Mikado* for Opera Theatre of St. Louis; and the world premiere, in Tel Aviv, Israel, of *Lost Childhood*, a new opera based on the Holocaust memoir

of Yehuda Nir. Future projects include Menotti's Last Savage at Santa Fe Opera. In 2006 he directed Litaliana in Algen at Connecticut Opera. In 2004 he directed the critically acclaimed revival of Hoiby's Month in the Country, available on Albany Records. He especially enjoys working with young singers and has directed multiple operas at the Curtis Institute, Manhattan School of Music, Juilliard School, Israeli Vocal Arts Institute, Yale University, Academy of Vocal Arts, Boston University, University of Michigan, and Louisiana State University as well as with the Young American Artist Program at Glimmerglass Opera.

As an actor Mr. Canty has performed at Hartford Stage Company, the McCarter Theatre, the New York Renaissance Festival, and in over thirty-five states with the National Players. Mr. Canty is a winner of an ITT Fellowship to study Shakespeare Performance in London. and has been a member of the Lincoln Center Theatre Directors Lab since its founding in 1995. He is festival director of the New York Television Festival and serves as director of libretto development for American Opera Projects. For more on his work, visit his website at www.nedcanty.com or follow him on Twitter at @poilaparola.

Thom Weaver, lighting designer

Thom Weaver's designs for area productions include the Flashpoint Theatre Company's Run, Mourner, Run; Arden Theatre Company's Threepenny Opera, Romeo and Juliet, Blue Door, and My Name is Asher Lev; Wilma Theater Company's Scorched, Coming Home, and Becky Shaw, People's Light & Theatre Company's Snow White in Follywood; Lantern Theatre Company's Uncle Vanya and The Breath of Life. Delaware Theatre Company's It's a Wonderful Life, All the Great Books, and The Diary of Anne Frank; Theatre Exile's Shining City and American Buffalo; Azuka Theatre's Neighborhood 3: Requisition of Doom; and Pennsylvania

Shakespeare Festival's Merry Wives of Windsor, Playboy of the Western World, Complete Works, and A Midsummer Night's Dream.

Mr. Weaver's other theatre credits include designs for California Shakespeare, City. Folger, Pittsburgh Public, and York theatres; Children's, Signature, Two River, and Vital theatre companies; Berkshire, Lincoln Center, Spoleto USA, Summer Play, and Williamstown theatre festivals; Theatre J; CENTERSTAGE; Syracuse Stage; Berkshire Opera; Lincoln Center Institute; 37 ARTS; and Yale Rep.

Mr. Weaver has received six Barrymore nominations, a 2010 Helen Hayes nomination, and the 2007 AUDELCO Award for King Hedley II at Signature Theatre. He is the artistic director of Flashpoint Theatre Company and a member of Wingspace Design Group. Mr. Weaver attended Carnegie Mellon and Yale universities.

Rosemarie McKelvey, costume designer

Rosemarie McKelvey is a Philadelphia-based costume designer and adjunct professor at Moore College of Art & Design. She has designed for several area companies including the Arden, Interact, and Pig Iron theatre companies; Azuka and Minneapolis Children's theatres; People's Light & Theatre Company; New Paradise Laboratories; 1812 Productions: Theatre Exile: Villanova University; and the Pennsylvania Shakespeare Festival.

Ms. McKelvey won Barrymore awards for Caroline, or Change (2007) and Something Intangible (2009), both produced by the Arden Theatre Company. She received Barrymore nominations for Cinderella and Snow White People's Light & Theatre Company) and Sunday in the Park with George (Arden Theatre Company).

Andrew Boyce, set designer

Andrew Boyce's recent theater credits include the American Players Theatre's As You Like It; Williamstown Theatre Festival's Caroline In Tersey and Twelfth Night; Gene Frankel Theatre's Danny and the Deep Blue Sea; University of Rochester's Danton's Death; Summer Theatre of New Canaan's Big River, Yale Repertory Theatre's Lydia; Summer Play Festival's Whore and The Ones that Flutter, Yale School of Drama's Three Sisters; Grace, or the Art of Climbing, and Peer Gynt, Yale Summer Cabaret's Recess and The Who's Tommy; Third Man Productions' Bloody Mary; Metropolitan Playhouse's Melting Pot; St. Bart's Players' Whose Life Is It Anyways; and the New York International Fringe Festival's I Was Tom Cruise. Mr. Boyce also designed It's Jewdy's Show: My Life as a Sitcom with Judy Gold for Theatre J and Williamstown Theatre Festival. His film credits include Whiskey School, Blackbird, and Forever's Gonna Start Tonight. Mr. Boyce is a 2009 graduate of the Yale School of Drama.

Tiziana Vieira, harpsichord

Tiziana Vieira is rapidly becoming a favorite of singers and conductors alike. Originally from Italy, she lived in Caracas, Venezuela, where she studied piano with Russian professor Igor Lavrov and was an active recitalist and teacher. She coached experimental workshops, performed in opera productions, and played cello in orchestras. She has traveled to Spain for the Reina Sofia Summer Festival, where she performed in several recitals; to Sienna, Italy, where she studied with Michele Campanella; to Sofia, Bulgaria, where she participated in the Stefan Popov's Violoncellists Festival; and to Vancouver, Canada, accompanying the Youth Schola Cantorum at a World Choir's Competition.

While working on her master's in opera coaching at Temple University, Ms. Vieira

studied with Lambert Orkis, John Douglas, and Alexander Fiorillo. In 2003 she was the intern pianist for the Lake George Opera Festival. She has worked for Temple University, Opera Columbus, and, as head of the coaching staff, the Atlantic Coast Opera Festival. Ms. Vieira performs with Amici Opera, Center City Opera Theater, and the New Jersey Opera Festival. Recently, she began work as a coach and accompanist for the Academy of Vocal Arts and the Curtis Institute of Music.

Julian Arsenault (Filiberto—November 19 and 21; Director), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: La Tragédie de Carmen (Escamillo) for the Curtis Opera Theatre; Le nozze di Figaro (title role) for Opera UCLA and Open Opera; Flight (Steward) for Opera UCLA; and roles for the Tanglewood Music Center and Chautauqua Institution.

Joseph Barron (Gaudenzio—November 19 and 21; Mamelles Chorus), from Pittsburgh, is a bass-baritone studying in the opera program with W. Stephen Smith, adjunct faculty. Credits include: Il barbiere di Siviglia (Bartolo), Antony and Cleopatra (Enobarbus, Soothsayer), La sonnambula (Rodolfo), The Rake's Progress (Trulove), Il viaggio a Reims (Don Prudenzio), Wozzeck (Handwerksbursch 1), Impressions of Pelléas (Arkel), and Don Giovanni (The Commendatore) for the Curtis Opera Theatre; and roles for Santa Fe Opera, Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and Opera North.

Allen Boxer (Bearded Man—November 18 and 20; Bruschino senior, Presto—November 19 and 21), from Cincinnati, is a bassbaritone studying in the opera program with Patricia McCaffrey, adjunct faculty. He

graduated from the Curtis voice program with a Bachelor of Music degree in 2009. Credits include: Il barbiere di Siviglia Fiorello, Basilio), Antony and Cleopatra Soldier of Caesar, Rustic, La sonnambula Alessio, The Rake's Progress Nick Shadow, Il viaggio a Reims Don Profondo, Impressions of Pelléas Golaud. Iolanta Ibn-Hakia . L'elisir d'amore Dulcamara, Le nozze di Figaro (Antonio), L'Ormindo (Ariadeno), Albert Herring Superintendent Budd, Le Rossignol Le Bonze, and The Magic Flute Sarastro, for the Curtis Opera Theatre; and roles for the Castleton Residency for Young Artists in Opera, Britten-Pears Young Artist Programme in Aldeburgh, European Academy of Music in Aix-en-Provence. Opera Theatre of Saint Louis, Chautauqua Institution, Northern Kentucky University, and Lyrique-en-Mer festival.

J'nai Bridges (Newspaperwoman—November 19 and 21; Bruschino Chorus : from Lakewood, Wash., is a mezzo-soprano studying in the opera program with Patricia McCaffrey, adjunct faculty: Credits include: La Tragédie de Carmen (title role), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Iras), La sonnambula (Teresa), and The Rake's Progress (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Opera North; and performances with the Master Chorale of South Florida. New Triad for Collaborative Arts, and Chorale Le Chateau.

Brandon Cedel (Gaudenzio—November 18 and 20; Mamelles Chorus), from Hershey, Pa., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. He graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: La Tragédie de Carmen (Escamillo), Il barbiere di Siziglia (Bartolo), Antony and Cleopatra (Antony), La sonnambula (Chorus), The Rake's

Progress Keeper of the Madhouse), Il viaggio a Reims Antonio, Wozzeck Chorus). The Medium Mr. Gobineau, Don Giovanni Chorus, L'elisir d'amore Belcore, Le nozze di Figaro (Antonio, La rondine Crébillon). The Audition ensemble, and L'Ormindo Osmano for the Curtis Opera Theatre; and appearances at Giardini La Mortella, Centre International de Formation Musicale, Chicago's Music in the Loft, Chautauqua Institution, and the Juilliard School.

Anna Davidson Son—November 18 and 20: Thérèse, Sofia—November 19 and 21, from Los Angeles, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: Il barbiere di Siviglia Rosina), Antony and Cleopatra (Chorus), La sonnambula Lisa), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; and roles for the Chautauqua Institution, Juilliard School, International Vocal Arts Institute, and University of Miami Frost School of Music at Salzburg.

Adam Frandsen Mamelles Chorus, from Copenhagen, Denmark, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: La Tragédie de Carmen Don José for the Curtis Opera Theatre: Norma Flavio for Opera Hedeland; Gianni Schicchi Rinuccio). The Turn of the Screen Prologue), Signor Deluso (Léon), Florencia en el Amazonas (Arcadio), and Orpheus in the Underworld title role for the Moores Opera Center; opera scenes for Yale School of Music and Aspen Music Festival and School; La rondine (Ruggero) for the International Vocal Arts Institute in Tel Aviv; Israel; and concert performances of Handel's Messiah. Saint Saëns's Christmas Oratorio, Dubois's Seven Last Words of Christ, and Schubert's Die Schöne Müllerin.

Meredith LaBouff (Marianna—November 19 and 21; Woman) is a soprano from Tenafly, N.J., studying in the voice program with Marlena Kleinman Malas. Credits include: *Il barbiere di Siviglia* (Berta), *Antony and Cleopatra* (Chorus), *La sonnambula* (Chorus), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; soloist with the Juilliard School's precollege orchestra and Tenafly High School Orchestra; and roles for Tenafly High School, Boston University Tanglewood Institute, Académie Internationale d'Eté de Nice, and Dolora Zajick's Institute for Young Dramatic Voices.

Kirsten MacKinnon (Bruschino and Mamelles Choruses), from Burnaby, British Columbia, is a soprano studying in the voice program with Edith Bers, adjunct faculty. Credits include: La Tragédie de Carmen (Micaela), Antony and Cleopatra (Octavia), La sonnambula (Lisa), The Rake's Progress (Chorus), Il viaggio a Reims (Maddalena), Wozzeck (Chorus), The Medium (Mrs. Gobineau), and Don Giovanni (Chorus) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia and Vancouver Opera; and concert soloist in Vancouver and Spoleto, Italy.

Jazimina MacNeil (Newspaperwoman—November 18 and 20; *Bruschino* Chorus), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *La Tragédie de Carmen* (title role), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Charmian), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Aspen Opera Theater Center; performances at Marlboro Music and at SongFest in Malibu, Calif.; and, as a soloist, Mozart's Requiem with the Westminster Williamson Voices.

Johnathan Ryan McCullough (Gendarme; Bruschino Chorus), from Sherman Oaks, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: La Tragédie de Carmen (García) for the Curtis Opera Theatre; The Festival Play of Daniel (Nobleman), Nove's Fludde (Chorus), and Judas Maccabaeus (Chorus) for the Los Angeles Opera; Figaro's American Adventure (Count Almaviva) and Brundibár (title role) for Opera Camp, presented by LA Opera; Le nozze di Figaro (Antonio), Rigoletto (Herald), and L'elisir d'amore (Chorus) for Center Stage Opera in Canoga Park, Calif.; opera scenes at SongFest and Pacific Opera Institute; other roles in opera and musical theatre productions in Los Angeles; and, as a soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Jarrett Ott (Filiberto, November 18 and 20; Husband—November 19 and 21), from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: Gallantry (Dr. Gregg), L'enfant et les sortilèges (Chair), Susannah (Elder Ott), Old Maid and the Thief (Bob), and Le nozze di Figaro (Count Almaviva); roles for Oberlin In Italy and the Chautauqua Institution; soloist with the West Chester University Symphony Orchestra and Atlantic Symphony Chamber Players in Boston; and performances of Handel's Messiah and Orff's Carmina Burana.

Sean Michael Plumb (Commisario; Mamelles Chorus), from Los Angeles, is a baritone studying in the voice program with W. Stephen Smith, adjunct faculty. Credits include: La Tragédie de Carmen (Lillas Pastia) for the Curtis Opera Theatre; performances at the Aspen Music Festival and School, Kennedy Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's From the Top; and, as a soloist, with the Los Angeles Opera Orchestra at

the GRAMMY Week 2010 Salute to Plácido Domingo.

Alize Rozsnyai (Thérèse—November 18 and 20; Son—November 19 and 21), from San Diego, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Chorus), La sonnambula (Lisa), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; roles for the Indiana University Early Music Institute and Aspen Music Festival and School; and, as a soloist, with the Cabrillo Chamber Orchestra, San Diego Youth Symphony, Rancho Bernardo High School Orchestra, and University of San Diego Orchestra.

Shir Rozzen (Marianna—November 18 and 20; Mamelles Chorus), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: Il barbiere di Siviglia (Berta), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Mother Goose), Il viaggio a Reims (Delia), Wozzeck (Chorus), The Medium (Mrs. Nolan), and Don Giovanni (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, Juilliard School's Pre-College Division, Mannes Preparatory Division, and Thelma Yellin High School of the Arts.

Allison Sanders (Mamelles Chorus), from Memphis, is a soprano studying in the opera program with Marlena Kleinman Malas. She graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: Antony and Cleopatra (Cleopatra), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims (La Marchesa Melibea), Wozzeck (Chorus), Impressions of Pelléas (Geneviève), Iolanta (Brigitta), Ainadamar

(Chorus), L'elisir d'amore (Giannetta), Le nozze di Figaro (Barbarina), La rondine (Bianca), The Audition (ensemble), L'Ormindo (Melide), Dido and Aeneas (Dido), and The Magic Flute (Papagena) for the Curtis Opera Theatre; roles for the Opera Company of Philadelphia, Chautauqua Institution, Centro Studi Lirica in Italy, University of Memphis, and Opera Memphis's summer opera program; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

Sarah Shafer (Sofia-November 18 and 20), from State College, Pa., is a soprano studying in the opera program with Joan Patenaude-Yarnell. She graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: Il barbiere di Siviglia (Rosina), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims (Modestina), Wozzeck (Chorus), Impressions of Pelléas (Mélisande), Don Giovanni (Chorus), Ainadamar (Chorus), L'elisir d'amore (Chorus), Le nozze di Figaro (Barbarina), La rondine (Cantor), The Audition (ensemble), and L'Ormindo (Mirinda) for the Curtis Opera Theatre; performances for Marlboro Music, SongFest, and the Vocal Arts Symposium at Colorado College; an appearance on NPR's From the Top; and, as a soloist, concerts with the Master Chorale of South Florida, Richmond Symphony, and State College Choral Society.

Thomas Shivone (Bruschino senior, Presto—November 18 and 20; Bearded Man—November 19 and 21), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell, adjunct faculty. Credits include: La Tragédie de Carmen (Zuniga), Antony and Cleopatra (Alexas), La sonnambula (Rodolfo), The Rake's Progress (Keeper of the Madhouse), Wozzeck (Chorus), The Medium (Toby), Don Giovanni (Masetto), Iolanta (Bertrand). L'elisir d'amore (Chorus), and



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Le norse di Figani Dr. Bartolo for the Curtis Opera Theatre; roles for Opera Company of Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy; and, as a soloist, Handel's Messiah with the Master Chorale of South Florida and Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

Diego Silva Florville, Lacouf-November 18 and 20; Bruschino junior, Journalist-November 19 and 21, from Mexico City, is a tenor studying in the voice program with Marlena Kleinman Malas. Credits include: Il barbiere di Siviglia (Almaviva), Antony and Cleopatra (Eros), La sonnambula (Elvino), The Rake's Progress (Sellem), Il viaggio a Reims Cavaliere Belfiore), Wozzeck (Der Narr), and Don Giovanni Don Ottavio, for the Curtis Opera Theatre; roles for the International Vocal Arts Institute in Montreal and International Opera Summer Program in Saltillo, Mexico; and, as a soloist, concerts with the Coyoacán Symphony Orchestra, Bellas Artes Orchestra, Acapulco Philharmonic, Minería Symphony Orchestra, and Aguascalientes Symphony Orchestra.

Joshua Stewart (Husband—November 18 and 20; Bruschino Chorus), from New Orleans, is a tenor studying in the opera program with Fred Carama, adjunct faculty: He graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: Il barbiere di Siviglia (Almaviva), Antony and Cleopatra (Caesar, Messenger), La sonnambula (Chorus), The Rake's Progress (Tom Rakewell), Il viaggio a Reims (Conte di Libenskof), Wozzeck (Hauptmann), Don Giovanni (Don Ottavio), Iolanta (Almeric), Ainadamar (Ruiz Alonso), L'elisir d'amore (Nemorino), Le nozze di Figaro Don Basilio, Don Curzio), Postcard from Morocco (Man with Old Luggage), La rondine (Gobin, Prunier), The Audition (ensemble), L'Ormindo (Erice), Albert Herring (Mr. Upfold),

Dido and Aeneas First Sailor). Trouble in Tahihi
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for the Curtis Opera Theatre; as a soloist with
the Master Chorale of South Florida and
Westminster Williamson Voices; and roles for
Music Academy of the West, Centro Studi
Lirica in Italy. Intermezzo Young Artist
Development Program, and New Orleans
Center for Creative Arts.

Ashley Thouret Bruschino and Mamelles Choruses), from Toronto, is a soprano studying in the opera program with Marlena Kleinman Malas. She graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: La Tragédie de Carmen (Micaela), Antony and Cleopatra Chorus), La sonnambula (Chorus), The Rake's Progress (Anne Trulove), Il viaggio a Reims Servant), Wozzeck (Chorus), Impressions of Pelléas (Mélisande), Don Giovanni (Zerlina), Iolanta (Friend of Iolanta), Ainadamar (Chorus), L'elisir d'amore (Adina), Le nozze di Figaro Susanna), Postcard from Morocco (Lady with a Hand Mirror), La rondine (Lisette), The Audition ensemble), L'Ormindo Melide), Dido and Aeneas (Belinda), Trouble in Tahiti (Jazz Trio), and The Magic Flute (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution: and concerts and recitals with several orchestras and organizations in the Toronto and Philadelphia areas.

Christopher Tiesi Bruschino junior,
Journalist—November 18 and 20; Florville,
Lacouf—November 19 and 21), from
Sarasota, Fla., is a tenor studying in the
opera program with Marlena Kleinman
Malas. Credits include: Antony and Cleopatra
(Caesar and Messenger), La sonnambula
Elvino), and The Rake's Progress (Tom
Rakewell) for the Curtis Opera Theatre; roles
for the Juilliard School and Chautauqua
Institution; and a recital appearance in the
New York Festival of Song with Steven Blier.



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3001 Market Street Philadelphia, PA 19104 T 215 243 2000 F 215 243 4930 www.intechconstruction.com Mikael Eliasen, artistic director of the Curtis Opera Theatre, The Hirsig Family Head-of-Department Chair in Vocal Studies

Danish-born coach and accompanist Mr. Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliasen has given master classes at Aix-en-Provence, the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, and National Opera of Prague. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United

States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice Program during the summers.

Ralph Batman, managing director of Vocal Studies and the Curtis Opera Theatre

Ralph Batman joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

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The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories. Curtis provides its 165 students with personalized attention from a celebrated faculty. Curtis's distinctive "learn by doing" approach, with its busy schedule of performances, has produced an impressive number of notable artists since the school's founding in 1924. Celebrated alumni range from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez. Alan Gilbert, Hilary Hahn, Jennifer Higdon, and Lang Lang.

Curtis provides full-tuition scholarships to all students, and admissions are based on artistic promise alone. Students may pursue a Diploma or a Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or a Professional Studies Certificate. In a uniquely nurturing environment, the school's superb faculty encourages students to grow as artists, as members of the Curtis community, as musical leaders, and as advocates for their art form.

The Curtis Symphony Orchestra has been called "an orchestra that any city would be lucky to have as its professional ensemble" *Philadelphia Inquirer*. The orchestra presents three concerts annually under the direction of eminent conductors in Verizon Hall at the Kimmel Center, as well as frequent concerts at New York's Carnegie Hall. Visiting conductors—such as Charles Dutoit, Simon Rattle, and Michael Tilson Thomas—also lead the Curtis Symphony Orchestra in readings of major repertoire. This professional training, under the direction of Otto-Werner-Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad.

The Curtis Opera Theatre, under the artistic direction of Mikael Eliasen, is the performing entity of the Curtis Vocal Studies Department. Each season the Curtis Opera Theatre presents at least four fully staged productions, working with established professional directors and designers who create fresh interpretations of standard repertoire and contemporary works. All of the department's twenty-five voice and opera students are cast repeatedly each season, providing them a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala. Covent Garden, the Vienna Staatsoper. Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

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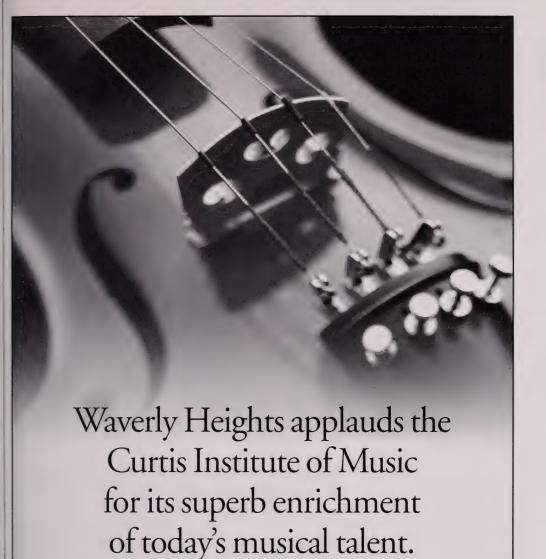
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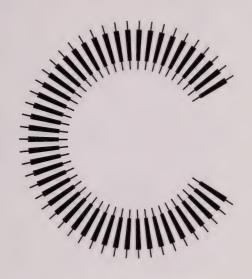
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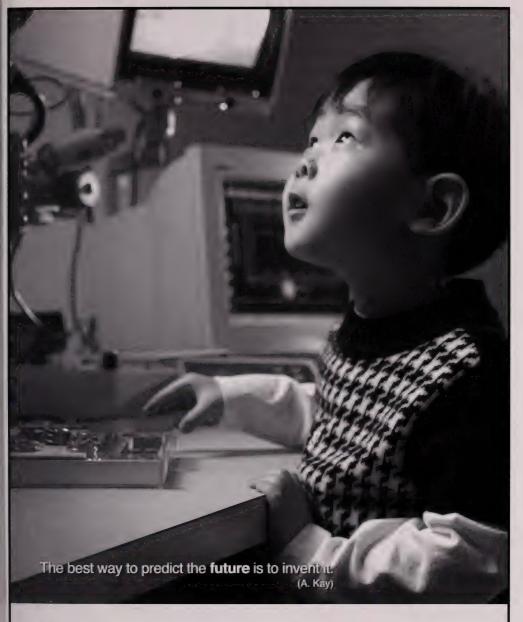
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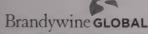
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Dísella Lárusdóttir, soprano; Benjamin Beilman, violin; Teng Li, viola; Susan Babini, cello; Bridget Kibbey, harp; Jasmine Choi, flute; Don Liuzzi, percussion; & Debra Scurto-Davis, piano Holst, Aaron Jay Kernis, Lou Harrison, & Dohnányi

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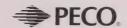


We put our energy into the arts.

Arts and culture organizations have an impact of more than \$1 billion on our local economy. Through PECO-sponsored programs we help people of all ages and backgrounds enjoy and experience the arts throughout our region.

PECO is proud to support the Curtis Institute of Music and their fall season program.

Find out more at www.peco.com/community





COOKE & BIELER

Cooke & Bieler is proud to support the Curtis Institute of Music with the 2009-10 Season Selections from Curtis CD.

Cooke & Bieler is a professional organization dedicated to providing investment counseling services to institutions and families throughout the United States and abroad. The Philadelphia-based firm, founded in 1949, manages assets for a select number of significant clients which include endowments, foundations, pension plans, and individuals.

Cooke & Bieler 1700 Market Street, Suite 3222 Philadelphia, PA 19103 (215) 567-1101 www.cooke-bieler.com

Members of the Friends of Curtis (Composer's Circle and above) and Curtis Business and Professional Associates (Corporate Friends and above) receive complimentary copies of the Curtis CD. For more information on how to join and receive your free music, please call the Curtis Development Office at (215) 893-5279.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTH STUDENT RECITAL Wednesday, October 27 at 8 p.m.

Field Concert Hall

Sonata in G major, K. 301

Allegro con spirito

Jung Min Choi, violin

Allegro

Aika Dan, piano

Suite No. 6 in D major for Violoncello,

BWV 1012 transcribed to G major

Prélude

Allemande

Courante

Sarabande

Gavotte

Gigue

Rachel Kuipers, viola

Concerto sopra motivi della Favorita

Antonio Pasculli (1842 - 1924)

Wolfgang Amadeus Mozart

Johann Sebastian Bach

(1756 - 91)

(1685 - 1750)

Alexander Vvedenskiy, oboe Katerina Kramarchuk, piano

INTERMISSION

Quartet No. 6 in B-flat major, Op. 18, No. 6

Ludwig van Beethoven (1770–1827)

Allegro con brio Adagio, ma non troppo

Scherzo: Allegro

La malincolia: Adagio-Allegretto quasi allegro

Ike See, violin Nadir Khashimov, violin Amanda Verner, viola Jeong-Hyoun Lee, cello

Six Bagatelles

György Ligeti (1923–2006)

Allegro con spirito Rubato: Lamentoso Allegro grazioso Presto ruvido

Adagio: Mesto (Béla Bartók in memoriam)

Molto vivace: Capriccioso

Patrick Williams, flute Beverly Wang, oboe Stanislav Chernyshev, clarinet Sydney Braunfeld, horn Julia Harguindey, bassoon

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible proadcast.

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COACHES

The Mozart sonata was prepared by Meng Chieh Liu.

The Beethoven quartet was prepared by Steven Tenenbom.

The Ligeti quintet was prepared by Daniel Matsukawa.

PERFORMERS

Sydney Braunfeld, from Hurley, N.Y., is a student of Jennifer Montone and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Aika Dan, from Tokyo, is a student of Meng-Chieh Liu and Eleanor Sokoloff and entered Curtis in 2009.

Julia Harguindey, from Montréal, is a student of Daniel Matsukawa and entered Curtis in 2009.

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Katerina Kramarchuk, from Hillsboro, Ore., is a student of Richard Danielpour and entered Curtis in 2010.

Rachel Kuipers, from Rochester, Minn., is a student of Roberto Díaz and entered Curtis in 2008.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, October 29 at 8 p.m.

Field Concert Hall

Arensky Quartet in A minor, Op. 35

Elizabeth Fayette, violin Zoë Martin-Doike, viola Nathan Vickery, cello Gabriel Cabezas, cello

Brahms Sonata No. 1 in G major, Op. 78

Justine Lamb-Budge, violin Jungeun Kim, piano

Havdn Concerto in E-flat major, Hob. VIIe:1

Sara Huebner, trumpet Patrick Kreeger, piano

Sarasate Zigeunerweisen, Op. 20

Yu-Ting Chen, violin Jungeun Kim, piano

Wagner "Allmächt'ger Vater" from Rienzi

"Inbrunst im Herzen" from Tannhäuser

Kevin Ray, tenor Susan Nowicki, piano

Programs are subject to change.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTH STUDENT RECITAL Friday, October 29 at 8 p.m. Field Concert Hall

Sonata No. 1 in G major, Op. 78

Vivace ma non troppo Adagio

Allegro molto moderato

Justine Lamb-Budge, violin

Jungeun Kim, piano

Concerto in E-flat major, Hob. VIIe:1

Allegro Andante Finale: Allegro

> Sara Huebner, trumpet Patrick Kreeger, piano

Zigeunerweisen, Op. 20

Yu-Ting Chen, violin Jungeun Kim, piano

INTERMISSION

Johannes Brahms (1833–97)

Joseph Haydn (1732–1809)

Pablo de Sarasate (1844–1908)

"Allmächt'ger Vater" from Rienzi

Richard Wagner 1813–83

"Inbrunst im Herzen" from Tannhäuser

Wagner

Kevin Ray, tenor Susan Nowicki, piano

Quartet in A minor, Op. 35

Anton Arensky (1861–1906)

Moderato
Variations on a theme of P. Tchaikovsky
Andante sostenuto—Allegro moderato
Elizabeth Fayette, violin
Zoë Martin-Doike, viola
Gabriel Cabezas, cello
Nathan Vickery, cello

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COACH

The Arensky quartet was prepared by Pamela Frank and Ronald Thomas, guest artist.

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Yu-Ting Chen, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2010.

Elizabeth Fayette, from Shoreham-Wading River, N.Y.. is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Kevin Ray, from Cornwall, N.Y., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2007.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

Susan Nowicki, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Sunday, October 31 at 3 p.m. Field Concert Hall

Beethoven

Sonata No. 1 in D major, Op. 12, No. 1

Waxman

Carmen Fantasy

Yu-Chien Tseng, violin Jungeun Kim, piano

Remainder of program to be announced.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline. (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS FALL AT CURTIS

Thursday, November 18; Friday, November 19; and Saturday, November 20 at 7:30 p.m.
Sunday, November 21 at 2:30 p.m.
Curtis Opera Theatre
David Hayes, conductor ('89); Ned Canty, stage director
Prince Music Theater

Rossini

Il Signor Bruschino

Poulenc

Les Mamelles de Tirésias

Fully staged production with the Curtis Symphony Orchestra, sing in Italian and French with English supertitles.

Subscriptions (two operas): \$50; single tickets: \$35 Curtis Ticket Office, www.curtis.edu or (215) 893-7902



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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NINTH STUDENT RECITAL Sunday, October 31 at 3 p.m. Field Concert Hall

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Variations in C Minor, WoO 80

Ludwig van Beethoven (1770–1827)

Preludes, Op. 28, selections

No. 9 in E major: Largo

No. 10 in C-sharp minor: Allegro molto

No. 11 in B major: Vivace

No. 12 in G-sharp minor: Presto

No. 13 in F-sharp major: Lento

No. 14 in E-flat minor: Allegro

No. 15 in D-flat major: Sostenuto

No. 16 in B-flat minor: Presto con fuoco

Frédéric Chopin (1810–49)

Moments musicaux, Op. 16, selections

No. 3 in B minor: Andante cantabile

No. 5 in D-flat major: Adagio sostenuto

No. 4 in E minor: Presto

Yue Chu, piano

Sergei Rachmaninoff (1873–1943)

Concerto in D minor, Op. 47

Allegro moderato Adagio di molto Allegro, ma non troppo

> Yu-Ting Chen, violin Jungeun Kim, piano

Jean Sibelius (1865–1957)

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This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.



PERFORMERS

Yu-Ting Chen, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2010.

Yue Chu, from Tianjin, China, is a student of Seymour Lipkin and Meng-Chieh Liu and entered Curtis in 2010.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Monday, November 1 at 8 p.m. Timpani and Percussion Class Recital Field Concert Hall

Abe Variations on Japanese Children's Songs

Yi Fei Fu, marimba

J. S. Bach Suite No. 1 in G major for Violoncello,

BWV 1007

Ted Babcock, marimba

Druckman Reflections on the Nature of Water

Mari Yoshinaga, marimba

Miki Time

Michael Sparhuber, marimba

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS FALL AT CURTIS

Sunday, November 7 at 2 p.m. and 4 p.m.
PECO Family Concert Series: Introduction to the String Family
Field Concert Hall

Justine Lamb-Budge and Katya Poplyansky, violins, Marina Thibeault, viola, Nathan Vickery, cello, and Joseph Conyers, double bass ('04), present a fun-filled and friendly introduction to the world of classical music, best enjoyed by children ages five to twelve.

Tickets: \$5 for adults, free for children twelve and under Curtis Ticket Office: www.curtis.edu or (215) 893-7902

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Thursday, November 18; Friday, November 19; and Saturday, November 20 at 7:30 p.m. Sunday, November 21 at 2:30 p.m. Curtis Opera Theatre David Hayes, conductor ('89); Ned Canty, stage director Prince Music Theater

Rossini Il Signor Bruschino

Poulenc Les Mamelles de Tirésias

Fully staged production with the Curtis Symphony Orchestra, sing in Italian and French with English supertitles.

Subscriptions (two operas): \$50; single tickets: \$35 Curtis Ticket Office, www.curtis.edu or (215) 893-7902



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TENTH STUDENT RECITAL
Timpani and Percussion Class Recital
Monday, November 1 at 8 p.m.
Field Concert Hall

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Reflections on the Nature of Water

Jacob Druckman

(1928-96)

Crystalline

Fleet

Tranquil

Gently swelling

Profound

Relentless

Mari Yoshinaga, marimba

Suite No. 1 in G major for Violoncello, Johann S BWV 1007

Johann Sebastian Bach (1685–1750)

Prélude

Allemande

Courante

Sarabande

Menuett

Gigue

Ted Babcock, marimba

Time

Minoru Miki (b. 1930)

Michael Sparhuber, marimba

Variations on Japanese Children's Songs

Keiko Abe (b. 1937)

Yi Fei Fu, marimba

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This evening's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Michael Sparhuber, from Brockport, N.Y., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, November 3 at 8 p.m.

Field Concert Hall

Bartók Suite, Op. 14

Chopin Selections from Nocturnes, Op. 15

Liszt Konzertetüde: Gnomenreigen

Daniel Hsu, piano

Janáček Quartet No. 1 ("Kreutzer Sonata")

Eunice Kim, violin Elizabeth Fayette, violin Amanda Verner, viola Gabriel Cabezas, cello

Stravinsky Septet

Juyong You, clarinet Wenmin Zhang, bassoon Katherine Jordan, horn Richard Lin, violin Jessica T. Chang, viola Natalie Helm, cello Patrick Kreeger, piano

Walton Viola Concerto

Rachel Kuipers, viola Elena Jivaeva, piano

Wieniawski Variations on an Original Theme, Op. 15

Ji-Won Song, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261.

THIS FALL AT CURTIS

Sunday, November 7 at 2 p.m. and 4 p.m. PECO Family Concert Series: Introduction to the String Family Field Concert Hall

Justine Lamb-Budge and Katya Poplyansky, violins, Marina Thibeault, viola, Nathan Vickery, cello, and Joseph Conyers, double bass '04', present a fun-filled and friendly introduction to the world of classical music, best enjoyed by children ages five to twelve.

Tickets: \$5 for adults, free for children twelve and under Curtis Ticket Office: www.curtis.edu or (215) 893-7902

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Thursday, November 18; Friday, November 19; and Saturday, November 20 at 7:30 p.m.
Sunday, November 21 at 2:30 p.m.
Curtis Opera Theatre
David Hayes, conductor ('89); Ned Canty, stage director
Prince Music Theater

Rossini Il Signor Bruschino

Poulenc Les Mamelles de Tirésias

Fully staged production with the Curtis Symphony Orchestra, sung in Italian and French with English supertitles.

Subscriptions (two operas): \$50; single tickets: \$35 Curtis Ticket Office, www.curtis.edu or (215) 893-7902



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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ELEVENTH STUDENT RECITAL Wednesday, November 3 at 8 p.m. Field Concert Hall

Quartet No. 1 ("Kreutzer Sonata")

Leoš Janáček (1854–1928)

Adagio Con moto

Con moto

Eunice Kim, violin Elizabeth Fayette, violin Amanda Verner, viola Gabriel Cabezas, cello

Suite, Op. 14

Allegretto

Scherzo

Allegro molto

Sostenuto

Nocturnes, Op. 15, selections

No. 1 in F major: Andante cantabile No. 2 in F-sharp major: Larghetto

Konzertetüde: Gnomenreigen

Frédéric Chopin (1810–49)

Béla Bartók (1881–1945)

Franz Liszt (1811–86)

Daniel Hsu, piano

Variations on an Original Theme, Op. 15

Henryk Wieniawski (1835–80)

Ji-Won Song, violin Jungeun Kim, piano

INTERMISSION

Septet

I.

II. Passacaglia III. Gigue

Juyong You, clarinet
Wenmin Zhang, bassoon
Katherine Jordan, horn
Richard Lin, violin
Jessica T. Chang, viola
Natalie Helm, cello
Patrick Kreeger, piano

Igor Stravinsky (1882–1971)

Viola Concerto

Andante comodo—Con spirito Vivo, con molto preciso Allegro moderato

> Rachel Kuipers, viola Elena Jivaeva, piano

William Walton (1902–83)

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COACHES

The Janáček quartet was prepared by Ida Kavafian.

The Stravinsky septet was prepared by Jennifer Montone.

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Rachel Kuipers, from Rochester, Minn., is a student of Roberto Díaz and entered Curtis in 2008.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Ji-Won Song, from Seoul, is a student of Victor Danchenko and entered Curtis in 2007.

Amanda Verner, from Wellington. New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Wenmin Zhang, from Beijing, is a student of Daniel Matsukawa and entered Curtis in 2007.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, November 5 at 8 p.m. Field Concert Hall

Concerti by Michael Djupstrom, Ellis, Daniel Shapiro, and Ya-Jhu Yang

Seating is limited for this performance.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline. (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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TWELFTH STUDENT RECITAL Friday, November 5 at 8 p.m.

Field Concert Hall

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Annunciation

Daniel Shapiro (b. 1985)

Curtis Chamber Ensemble Tung Chieh Chuang, conductor

Puck

Michael Djupstrom

(b. 1980)

Rosie Turner, trumpet Curtis Chamber Ensemble Vinay Parameswaran, conductor

Harp Concerto

John Ellis

(b. 1945)

II. ("In Memory of My Parents")

Coline-Marie Orliac, harp Curtis Chamber Ensemble Vinay Parameswaran, conductor

Cello Concerto

Ya-Jhu Yang (b. 1984)

Jonah Kim, cello Curtis Chamber Ensemble Francesco Lecce-Chong, conductor Tonight's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Ha.

Recitals are professionally recorded for educational use and possible proaccast.

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COMPOSERS

Michael Djupstrom, from White Bear Lake, Minn., is a student of Richard Danielpour and entered Curtis in 2009.

Daniel Shapiro, from Haverford, Pa., is a student of Jennifer Higdon and entered Curtis in 2008.

Ya-Jhu Yang, from Taipei, Taiwan, is a student of Jennifer Higdon and entered Curtis in 2009.

John Ellis, Curtis staff

CONDUCTORS AND SOLOISTS

Tung Chieh Chuang, from Taipei, Taiwan, is a student of Otto-Werner Mueller and entered Curtis in 2010.

Francesco Lecce-Chong, from Longmont, Colo., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Rosie Turner, from Sydney, Australia, is a student of David Bilger and entered Curtis in 2009.

Jonah Kim (Cello '06)

Coline-Marie Orliac (Harp '10)

CURTIS CHAMBER ENSEMBLE

Violin I

Anastasia Agapova Maia Cabeza Elizabeth Fayette Amalia Hall

Amalia Hall Ieoung-Yin Kim

Justine Lamb-Budge

Violin II

Rebecca Anderson

Hannah Ji Eunice Kim

Barbora Kolářová Kensho Watanabe

Lifan Zhu

Viola

Jessica T. Chang Ayane Kozasa Zoë Martin-Doike Junping Qian

Cello

Natasha Jaffe*
Tessa Seymour
Nathan Vickery

* guest artist

Double Bass

Alexander Jacobsen Nathaniel West Louisa Womack

Flute

Bile Zhang

Oboe

Alexander Vvedenskiy

Clarinet

Samuel Boutris

Bassoon

Julia Harguindey

Horn

Katherine Jordan

Trumpet

Matthew Ebisuzaki

Trombone

Ryan Seay

NEXT STUDENT RECITAL

Monday, November 8 at 8 p.m.

Field Concert Hall

J. S. Bach Toccata in F major, BWV 540

Patrick Kreeger, organ

Suite No. 4 in E-flat major for Violoncello,

BWV 1010

Nathaniel West, double bass

Falla Danza No. 1 from La vida breve, transcribed by

Marcel Grandjany

Spohr Variations on Méhul's "Je suis encore dans

mon printemps," Op. 36

Danyi Xia, harp

Paganini Selections from Caprices, Op. 1

Yu-Ting Chen, violin

Piatti Caprice in E-flat major, Op. 25, No. 2

Branson Yeast, cello

Schumann Quartet in E-flat major, Op. 47

Maia Cabeza, violin Jessica T. Chang, viola John-Henry Crawford, cello

Andrew Hsu, piano

Tchaikovsky Pezzo capriccioso in B minor, Op. 62

Branson Yeast, cello Jungeun Kim, piano

Programs are subject to change.

CURTISINSTITUTE OF MUSIC

2010-11 PECO FAMILY CONCERT SERIES

Sunday, November 7 at 2 and 4 p.m. Field Concert Hall



INTRODUCTION TO THE STRING FAMILY

Excerpt—Allegro

Wolfgang Amadeus Mozart (1756–91)

from Eine kleine Nachtmusik, K. 525

Justine Lamb-Budge, violin Katya Poplyansky, violin Marina Thibeault, viola Nathan Vickery, cello Joseph Conyers, double bass

Excerpt-Scherzo-Tarantella, Op. 16

Henryk Wieniawski (1835–80)

Justine Lamb-Budge, violin Jungeun Kim, piano

Excerpt—Grave from Sonata

Glenn Buhr (b. 1954)

Katya Poplyansky, violin Jungeun Kim, piano

Excerpt—Andante comodo—Con spirito from Viola Concerto

William Walton (1902–83)

Marina Thibeault, viola Jungeun Kim, piano La Danse des mariés

Traditional

Marina Thibeault, viola

"Hoe Down" from Rodeo Aaron Copland (1900-90)

Justine Lamb-Budge, violin Katya Poplyansky, violin Marina Thibeault, viola Nathan Vickery, cello Joseph Conyers, double bass

Le Carnaval des animaux, selections

Camille Saint-Saens (1835–1921)

Le Cygne (The Swan)

Nathan Vickery, cello

L'Eléphant

Joseph Convers, double bass

Jungeun Kim, piano

Excerpt—Assez vif, très rythmé from Quartet in F major

Maurice Ravel (1875–1937)

The Rebel

Piotr Szewczyk (b. 1977)

Justine Lamb-Budge, violin Katya Poplyansky, violin Marina Thibeault, viola Nathan Vickery, cello Joseph Conyers, double bass

Questions and Closing Remarks

Excerpt—Allegro con fuoco from Quintet in G major, Op. 77

Antonín Dvořák (1841–1904)

Justine Lamb-Budge, violin Katya Poplyansky, violin Marina Thibeault, viola Nathan Vickery, cello Joseph Conyers, double bass

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This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Programs are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Katya Poplyansky, from Toronto, is a student of Victor Danchenko and entered Curtis in 2009.

Marina Thibeault, from Québec City, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2007.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Joseph Conyers (Double Bass '04)

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

HOST

Mary Kinder Loiselle, director of community engagement and career development services

SPONSORED BY



NEXT PECO FAMILY CONCERTS

Sunday, February 27 at 2 and 4 p.m. Field Concert Hall

Introduction to the Woodwind Family

Tickets: \$5 for adults, free for children twelve and under Curtis Ticket Office: www.curtis.edu or (215) 893-7902

AUTOGRAPHS



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTEENTH STUDENT RECITAL Monday, November 8 at 8 p.m. Field Concert Hall

Toccata in F major, BWV 540

Johann Sebastian Bach (1685 - 1750)

Patrick Kreeger, organ

Caprices, Op. 1, selections

Nicolò Paganini No. 1 in E major: Andante (1782 - 1840)

No. 24 in A minor: Tema con variazioni

Yu-Ting Chen, violin

Variations on Méhul's

Louis Spohr (1784 - 1859)

"Je suis encore dans mon printemps," Op. 36

Manuel de Falla Danza No. 1 from La vida breve transcribed by Marcel Grandjany (1876 - 1946)Danyi Xia, harp

Suite No. 4 in E-flat major for Violoncello. **BWV 1010**

I. S. Bach

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

Nathaniel West, double bass

INTERMISSION

Caprice in E-flat major, Op. 25, No. 2

Alfredo Carlo Piatti (1822-1901)

Branson Yeast, cello

Pezzo capriccioso in B minor, Op. 62

Peter Ilich Tchaikovsky (1840-93)

Branson Yeast, cello Jungeun Kim, piano

Quartet in E-flat major, Op. 47

Robert Schumann

(1810-56)

Sostenuto assai—Allegro ma non troppo Scherzo: Molto vivace Andante cantabile

Finale: Vivace

Maia Cabeza, violin Jessica T. Chang, viola John-Henry Crawford, cello Andrew Hsu, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible proadcast.

COACH

The Schumann quartet was prepared by Meng-Chieh Liu.

PERFORMERS

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Yu-Ting Chen, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2010.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Danyi Xia, from Shanghai, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2008.

Branson Yeast, from Houston, is a student of Peter Wiley and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS WEEK AT CURTIS

Tuesday, November 9 at 8 p.m.

Paris: Between the Wars—A Discussion of the 2010–11

All-School Project

Field Concert Hall

Two Curtis faculty members outline Curtis's third all-school project. Jeanne M. McGinn, The Ruth W. and A. Morris Williams Jr. Chair of Liberal Arts, will offer an overview of the Curtis Liberal Arts curriculum and highlight specific courses that have been designed in support of the 2010–11 all-school project. David Ludwig (Composition '01), artistic chair of performance studies, will discuss the project's musical components, focusing on works to be performed on the November 14th concert by Curtis 20/21 at Saint Mark's Church. This discussion is part of the 2010–11 Dean's Lecture Series.

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NEXT STUDENT RECITAL

Wednesday, November 10 at 8 p.m. Curtis Brass and Percussion Ensemble presents "Focus on France" Field Concert Hall

Works by Bozza, Delibes, Dukas, Messiaen, Poulenc, Ravel, Saint-Saëns, and Tomasi

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FOURTEENTH STUDENT RECITAL
Curtis Brass and Percussion Ensemble presents
"Focus on France"
Wednesday, November 10 at 8 p.m.
Field Concert Hall

Fanfare pour précéder La Péri

Paul Dukas (1865–1935)

Curtis Brass and Percussion Ensemble Blair Bollinger, conductor

"Sous le dôme épais" ("Flower Duet") from *Lakmé*

Léo Delibes (1836–91)

arranged by Blair Bollinger

Sara Huebner, trumpet Rosie Turner, flugelhorn Curtis Brass and Percussion Ensemble Blair Bollinger, conductor

Sonata for Trumpet, Horn, and Trombone

Francis Poulenc (1899–1963)

Allegro moderato Andante

Rondeau

George Goad, trumpet Katherine Jordan, horn Blair Bollinger, bass trombone

Fanfares liturgiques

Annonciation

Evangile

Apocalypse

Procession du Vendredi-Saint

Curtis Brass and Percussion Ensemble Blair Bollinger, conductor

INTERMISSION

Fanfare héroïque, Op. 46

Eugène Bozza (1905–91)

Henri Tomasi

(1901 - 71)

"Majesté du Christ demandant sa gloire à son Père" from L'Ascension Olivier Messiaen (1908–92)

Curtis Brass and Percussion Ensemble Blair Bollinger, conductor

Être ou ne pas être: Monologue d'Hamlet

Tomasi

Jason Doherty, tuba Ryan Seay, trombone Brian Santero, trombone Nathan Lodge, bass trombone

Sonatine for Two Trumpets, Horn, Trombone, and Tuba

Bozza

Allegro vivo
Andante ma non troppo
Allegro vivo
Largo—Allegro

Rosie Turner, trumpet Sara Huebner, trumpet Sydney Braunfeld, horn Ryan Seay, trombone Jason Doherty, tuba

Pavane pour une infante défunte for Piano arranged by Michael Allen

Maurice Ravel (1875–1937)

"Bacchanale"

from Samson et Dalila

Camille Saint-Saëns (1835–1921)

arranged by Angus Armstrong

Curtis Brass and Percussion Ensemble Blair Bollinger, conductor

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CURTIS BRASS AND PERCUSSION ENSEMBLE

Trumpet Trombone
Kai Cataldo Brian Santero
Matthew Ebisuzaki Ryan Seay

George Goad Nathan Lodge, bass trombone

Sara Huebner

Rosie Turner Tuba

Jason Doherty

Horn

Sarah Boxmeyer Percussion
Sydney Braunfeld Ted Babcock
Dana Gullen Yi Fei Fu

Katherine Jordan Michael Sparhuber Adedeji Bailes Ogunfolu Mari Yoshinaga

Conductor

Blair Bollinger (Trombone '86), faculty

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NEXT STUDENT RECITAL Friday, November 12 at 8 p.m. Field Concert Hall

Fauré Piano Quartet No. 2 in G minor, Op. 45
Prokofiev Violin Concerto No. 1 in D major, Op. 19
Shostakovich Piano Trio No. 2 in E minor, Op. 67

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



MASTER CLASS WITH ETTORE CAUSA, VIOLA Thursday, November 11, 2010, at 3 p.m. Field Concert Hall

Viola Concerto

William Walton (1902 - 83)

Hyo Bi Sim, viola Elena Jivaeva, piano

Sonata in B-flat major, Op. 36

Henri Vieuxtemps (1820 - 81)

Milena Pajaro-van de Stadt, viola Elena Jivaeva, piano

Sonata in G minor for Violin, BWV 1001 Johann Sebastian Bach transcribed to C minor by Clemens Meyer Avane Kozasa, viola

(1685 - 1750)

Photographic and recording equipment may not be used in Field Concert Hall. This master class is being professionally recorded for educational use and possible broadcast.

CLINICIAN

Ettore Causa, member of the Aria Quartet since 2004, studied at the International Menuhin Music Academy with Alberto Lysy, Yehudi Menuhin, and Johannes Eskar, as well as with Michael Tree at the Manhattan School of Music. Upon completing his studies, he was appointed first solo viola of the Carl Nielsen Philharmonic in Odense (Denmark) and became the leader of the Copenhagen Chamber Soloists. Mr. Causa is on the faculty of the Yale School of Music.

PERFORMERS

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Milena Pajaro-van de Stadt (Viola '10), from Jacksonville, Fla., is a student of Misha Amory, Roberto Díaz, and Michael Tree and entered Curtis in 2006.

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Elena Jivaeva, staff pianist

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MASTER CLASS WITH JULIE LANDSMAN, HORN Friday, November 12, 2010, at 10 a.m. Field Concert Hall

Sonata in F major, Op. 17

Ludwig van Beethoven (1770–1827)

Sarah Boxmeyer, horn Lio Kuokman, piano

Adagio and Allegro, Op. 70

Robert Schumann (1810–56)

Katherine Jordan, horn Lio Kuokman, piano

Trio in E-flat major, Op. 40

Johannes Brahms (1833–97)

Adedeji Bailes Ogunfolu, horn Zoë Martin-Doike, violin Xiaohui Yang, piano

Concerto for Horn and Strings

Gordon Jacob (1895–1984)

Dana Cullen, horn Hugh Sung, piano

Orchestral Excerpts

Sydney Braunfeld, horn

Photographic and recording equipment may not be used in Field Concert Hall. This masterclass is being professionally recorded for educational use and possible broadcast.

CLINICIAN

Julie Landsman retired as principal horn of the Metropolitan Opera Orchestra in May 2010, after twenty-five years of service. Previous appointments include co-principal horn of the Houston Symphony and principal horn of the St. Paul Chamber Orchestra. She is a graduate of the Juilliard School, where she has served on faculty since 1989.

PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Sydney Braunfeld, from Hurley, N.Y., is a student of Jennifer Montone and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Lio Kuokman (Conducting '09), staff pianist

Hugh Sung (Piano '90), collaborative pianist



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTEENTH STUDENT RECITAL Friday, November 12 at 8 p.m.

Field Concert Hall

Concerto No. 1 in D major, Op. 19

Andantino

Scherzo: Vivacissimo

Moderato—Allegro moderato

Richard Lin, violin Jungeun Kim, piano

Trio No. 2 in E minor, Op. 67

Andante

Allegro non troppo

Largo

Allegretto

Zoë Martin-Doike, violin Jeong-Hyoun Lee, cello Xiaohui Yang, piano

INTERMISSION

Sergey Prokofiev

(1891 - 1953)

Dmitri Shostakovich (1906–75)

Quartet No. 2 in G minor, Op. 45

Allegro molto moderato Allegro molto Adagio non troppo Allegro molto

> Elizabeth Fayette, violin Ayane Kozasa, viola Natalie Helm, cello Yekwon Sunwoo, piano

Gabriel Fauré (1845–1924)

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COACHES

The Shostakovich trio was prepared by Meng-Chieh Liu.

The Fauré quartet was prepared by Steven Tenenbom.

PERFORMERS

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Sunday, November 14 at 3 p.m.

Curtis 20/21 presents "The Paris Project" Saint Mark's Church, 1625 Locust Street

Auric Trio for Oboe, Clarinet, and Bassoon

L. Boulanger Pie Iesu

Durey Sonatine for Flute and Piano, Op. 25

Hedges Vogue au large

Honegger Sonatina for Two Violins
Milhaud Duo for Two Violins, Op. 258

Poulenc Sextet

Tailleferre Hommage à Debussy

Minuet in B-flat major

Pas trop vite

Sunday, November 14 at 4 p.m.

Organ Class Recital Field Concert Hall

Alain Deuxième fantasie

Bonnet Variations de concert, Op. 1

Duruflé Prélude, adagio et choral varié sur le thème

du "Veni Creator," Op. 4

Duruflé Prélude et fugue sur le nom d'Alain, Op. 7

Franck Choral No. 3 in A minor

Messiaen "Dieu parmi nous" from La Nativité

du Seigneur

Vierne Selections from Symphony No. 4 in G minor,

Op. 32

Programs are subject to change. To check the weekly schedule visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline (2°5) 893-5261.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTEENTH STUDENT RECITAL

Curtis 20/21 presents "The Paris Project" David Ludwig, artistic director; Don Liuzzi, founder Sunday, November 14 at 3 p.m. Saint Mark's Church

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Pas trop vite Minuet in B-flat major Hommage à Debussy Germaine Tailleferre (1892–1983)

Michelle Cann, piano

Pie Jesu

Lili Boulanger (1893–1918)

Sarah Shafer, soprano
Rebecca Anderson, violin
Justine Lamb-Budge, violin
Ayane Kozasa, viola
Sarah Rommel, cello
Elizabeth Anne White, harp
Patrick Kreeger, organ
Vinay Parameswaran, conductor

Duo, Op. 258

Gai Romance Gigue Darius Milhaud (1892–1974)

Zoë Martin-Doike, violin Elizabeth Fayette, violin

Trio

Décidé

Romance: Très modéré Final: Vif et joyeux

> Alexandra von der Embse, oboe Kelly Coyle, clarinet Wenmin Zhang, bassoon

Vogue au large

John B Hedges ('02)

(b. 1974)

Georges Auric

(1899-1983)

Kirsten MacKinnon, soprano
Alexandra von der Embse, oboe
Kelly Coyle, clarinet
Wenmin Zhang, bassoon
Rebecca Anderson, violin
Ayane Kozasa, viola
Sarah Rommel, cello
Michelle Cann, piano
Vinay Parameswaran, conductor

INTERMISSION

Sonatine, Op. 25

Nonchalant— Lent et soutenu— Assez animé Louis Durey (1888–1979)

Bile Zhang, flute Michelle Cann, piano

Sonatina for Two Violins

Allegro non tanto Andantino Allegro moderato

Elizabeth Fayette, violin Zoë Martin-Doike, violin Arthur Honegger (1892–1955)

Sextet

Allegro vivace Divertissement Finale Francis Poulenc (1899–1963)

Bile Zhang, flute Alexandra von der Embse, oboe Kelly Coyle, clarinet Wenmin Zhang, bassoon Adedeji Bailes Ogunfolu, horn Michelle Cann, piano

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Photographic and recording equipment may not be used in St. Mark's Church. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Kelly Coyle, from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Kirsten MacKinnon, from Burnaby, British Columbia, is a student of Edith Bers, adjunct faculty, and entered Curtis in 2008.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Elizabeth Anne White, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Wenmin Zhang, from Beijing, is a student of Daniel Matsukawa and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

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Monday, November 15 at 8 p.m. Field Concert Hall

Works by Haydn, Sinding, and Stravinsky

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTEENTH STUDENT RECITAL

Organ Class Recital
Cosponsored by the Philadelphia Chapter
of the American Guild of Organists
Sunday, November 14 at 4 p.m.
Field Concert Hall

"Dieu parmi nous" from *La Nativité du Seigneur* Olivier Messiaen (1908–92)

Prélude et fugue sur le nom d'Alain, Op. 7

Maurice Duruflé (1902–86)

Bryan Anderson, organ

Deuxième fantasie

Jehan Alain (1911–40)

Symphony No. 4 in G minor, Op. 32, selections

Louis Vierne (1870–1937)

Romance Final

Caroline Robinson, organ

INTERMISSION

Variations de concert, Op. 1

Joseph Bonnet (1884–1944)

Choral No. 3 in A minor

César Franck (1822–90)

Patrick Kreeger, organ

Prélude, adagio et choral varié sur le thème du "Veni Creator," Op. 4 Duruflé

Daniel Razionale, organ

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Daniel Razionale, from Ardmore, Pa., is a student of Alan Morrison and entered Curtis in 2007.

Caroline Robinson, from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009.

NEXT STUDENT RECITAL Monday, November 15 at 8 p.m. Field Concert Hall

Haydn Quartet in G major, Hob. III:75

Justine Lamb-Budge, violin Rebecca Anderson, violin Ayane Kozasa, viola Sarah Rommel, cello

Sinding Suite in A minor, Op. 10

Richard Lin, violin Hugh Sung, piano ('90)

Stravinsky Suite italienne

Nikki Chooi, violin Yekwon Sunwoo, piano

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NEXT WEEK AT CURTIS

Thursday, November 18 at 7:30 p.m.
Friday, November 19 at 7:30 p.m.
Saturday, November 20 at 7:30 p.m.
Sunday, November 21 at 2:30 p.m.
Curtis Opera Theatre: Il Signor Bruschino by Gioacchino Rossini and Les Mamelles de Tirésias by Francis Poulenc
Prince Music Theater

David Hayes, conductor ('89) Ned Canty, stage director

Fully staged production with the Curtis Symphony Orchestra. sung in Italian and French with English subtitles

Subscriptions (two operas): \$50; single tickets: \$35

Each subscription includes a ticket to the double bill, *Il Signor Bruschino* and *Les Mamelles de Tirésias*, plus *Idomeneo* (May 5-8, 2011). For details call the Curtis Ticket Office: www.curtis.edu or (215) 893-7902.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTEENTH STUDENT RECITAL

Monday, November 15 at 8 p.m.

Field Concert Hall

Romantické kusy (Romantic Pieces), Op. 75

Antonín Dvořák (1841–1904)

Allegro moderato Allegro maestoso

Allegro appassionato

Larghetto

Pablo de Sarasate (1844–1908)

"Playera" from Danzas españolas, Op. 23

Nikki Chooi, violin Yekwon Sunwoo, piano

Quartet in G major, Hob. III:75

Joseph Haydn (1732–1809)

Allegro con spirito Adagio sostenuto Menuet: Presto

Finale: Allegro ma non troppo

Justine Lamb-Budge, violin Rebecca Anderson, violin Ayane Kozasa, viola Sarah Rommel, cello

Suite in A minor, Op. 10

Christian Sinding (1856–1941)

Presto

Adagio

Tempo giusto

Richard Lin, violin Hugh Sung, piano

INTERMISSION

Sonatine

Modéré

Mouvement de menuet

Animé

Jiuming Shen, piano

Suite italienne

Introduzione

Serenata

Tarantella

Gavotta con due variazioni

Scherzino

Minuetto e finale

Nikki Chooi, violin Yekwon Sunwoo, piano

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Maurice Ravel (1875–1937)

Igor Stravinsky (1882–1971)

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COACHES

The Haydn quartet was prepared by Shmuel Ashkenasi and Pamela Frank.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, November 17 at 8 p.m. Graduation Recital: Ran Jia, piano Field Concert Hall

Debussy Étude No. 2, Livre I: Pour les tierces

Images, Première série

L'Isle joyeuse

Mozart Sonata in B-flat major, K. 281

Variationen über "Ah, vous dirai-je, Maman,"

K. 265

D. Scarlatti Sonata in C major, K. 159

Sonata in E major, K. 135 Sonata in F minor, K. 466

Schumann Sonata No. 2 in G minor, Op. 22

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CURTIS INSTITUTE OF MUSIC

CURTIS CRESCENDO CLUB PRESENTS CLASSICS AND COCKTAILS

David Ludwig, narrator Tuesday, November 16 at 7:30 p.m. Field Concert Hall

"Surabaya-Johnny" from Happy End

"I'm a Stranger Here Myself" from *One Touch of Venus*

"Youkali": Tango habanera

Elizabeth Reiter, soprano Mikael Eliasen, piano

Hommage à Debussy Menuet in B-flat major Pas trop vite

Michelle Cann, piano

Variations on Japanese Children's Songs

Mari Vashinara, marimba

Mari Yoshinaga, marimba

Assobio a jato (The Jet Whistle)

Allegro non troppo

Adagio Vivo

> Bile Zhang, flute Nathan Vickery, cello

Kurt Weill (1900–50)

Germaine Tailleferre (1892–1983)

Keiko Abe

(b. 1937)

Heitor Villa-Lobos (1887–1959)

Suite from West Side Story arranged by Raimundo Penaforte

Leonard Bernstein ('41) (1918–90)

I Feel Pretty Somewhere America

> Yiying Julia Li, violin Michelle Cann, piano

This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Yiying Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Elizabeth Reiter, from Chicago, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Mikael Eliasen, Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

David Ludwig (Composition '01', artistic chair of Performance Studies

If students study with more than one faculty member, their teachers are listed alphabetically.





2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETEENTH STUDENT RECITAL Graduation Recital—Ran Jia, piano Wednesday, November 17 at 8 p.m.

Field Concert Hall

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Variationen über "Ah, vous dirai-je, maman," K. 265 Wolfgang Amadeus Mozart (1756–91)

Sonata in B-flat major, K. 281

Mozart

Allegro Andante amoroso Rondeau: Allegro

Sonata No. 2 in G minor, Op. 22

So rasch wie möglich Andantino: Getragen

Scherzo: Sehr rasch und markiert

Rondo: Presto

Ran Jia, piano

INTERMISSION

Robert Schumann (1810–56)

Sonata in E major, K. 135 Sonata in F minor, K. 466 Sonata in C major, K. 159 Domenico Scarlatti (1685–1757)

Étude No. 2, Livre I: Pour les tierces

Claude Debussy (1862–1918)

Images, Première série

Debussy

Reflets dans l'eau Hommage à Rameau Mouvement

L'Isle joyeuse

Debussy

Ran Jia, piano

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PERFORMER

Ran Jia, from Shanghai, is a student of Gary Graffman and entered Curtis in 2004. She is the Lelia A. Wike Fellow.

NEXT STUDENT RECITAL

Friday, November 19 at 8 p.m.

Graduation Recital: Sonora Slocum, flute

Field Concert Hall

J. S. Bach Sonata in E minor, BWV 1034

Sonora Slocum, flute

Hugh Sung, harpsichord (Piano '90)

Natalie Helm, cello

Dutilleux Sonatina for Flute and Piano

Gaubert Madrigal

Liebermann Sonata for Flute and Piano, Op. 23

Sonora Slocum, flute Hugh Sung, piano ('90)

Schulhoff Concertino

Sonora Slocum, flute

Milena Pajaro-van de Stadt, viola ('10) Joseph Conyers, double bass ('04)

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THIS WEEK AT CURTIS

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Sunday, November 21 at 2:30 p.m.

Curtis Opera Theatre: Il Signor Bruschino by Gioacchino Rossini and Les Mamelles de Tirésias by Francis Poulenc

Prince Music Theater

David Hayes, conductor ('89) Ned Canty, stage director

Fully staged production with the Curtis Symphony Orchestra. sung in Italian and French with English supertitles

Subscriptions (two operas): \$50; single tickets: \$35

Each subscription includes a ticket to the double bill, *Il Signor Bruschino* and *Les Mamelles de Tirésias*, plus Mozart's *Idomeneo* (May 5-8, 2011). For details call the Curtis Ticket Office: www.curtis.edu or (215) 893-7902.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTIETH STUDENT RECITAL

Graduation Recital—Sonora Slocum, flute Friday, November 19 at 8 p.m. Field Concert Hall

Sonatina for Flute and Piano

Henri Dutilleux (b. 1916)

Sonora Slocum, flute Hugh Sung, piano

Sonata in E minor, BWV 1034

Johann Sebastian Bach (1685–1750)

Adagio ma non tanto

Allegro Andante

Allegro

Sonora Slocum, flute Hugh Sung, harpsichord Natalie Helm, cello

INTERMISSION

Concertino

Andante con moto

Furiant: Allegro furioso

Andante

Rondino: Allegro gaio

Sonora Slocum, flute Milena Pajaro-van de Stadt, viola Joseph Conyers, double bass

Madrigal

Philippe Gaubert (1879–1941)

Erwin Schulhoff

(1894 - 1942)

Sonata for Flute and Piano, Op. 23

Lento Presto energico

> Sonora Slocum, flute Hugh Sung, piano

Lowell Liebermann (b. 1961)

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Sonora Slocum, from New York City, is a student of Jeffrey Khaner and entered Curtis in 2007. She is the Donald V. Peck Annual Fellow.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Milena Pajaro-van de Stadt (Viola '10), from Jacksonville, Fla., is a student of Misha Amory, Roberto Díaz, and Michael Tree and entered Curtis in 2006

Joseph Conyers (Double Bass '04)

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

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There are no student recitals Monday, November 22–Sunday, November 28, due to Thanksgiving break.

NEXT STUDENT RECITAL Monday, November 29 at 8 p.m. Field Concert Hall

J. S. Bach Partita No. 2 in D minor, BWV 1004

Jeoung-Yin Kim, violin

Brahms Variationen über ein Thema von Joseph

Haydn, Op. 56b Andrew Hsu, piano Ashley Hsu, piano

Mendelssohn Trio No. 2 in C minor, Op. 66

Eunice Kim, violin

John-Henry Crawford, cello Patrick Kreeger, piano

Wagner Siegfried Idyll

Curtis Chamber Ensemble

Daniel Matsukawa, conductor (Bassoon '92)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline (2°5) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-FIRST STUDENT RECITAL

Monday, November 29 at 8 p.m. Field Concert Hall

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Partita No. 2 in D minor, BWV 1004

Johann Sebastian Bach

(1685 - 1750)

Allemande

memana

Courante Sarabande

Gigue

Chaconne

Jeoung-Yin Kim, violin

Siegfried Idyll

Richard Wagner (1813–83)

Curtis Chamber Ensemble Daniel Matsukawa, conductor

INTERMISSION

Sonata in E major, Op. 27, No. 6

Eugène Ysaye (1858–1931)

Amalia Hall, violin

Variationen über ein Thema von Joseph Haydn, Op. 56b Johannes Brahms (1833–97)

Andrew Hsu, piano Ashley Hsu, piano

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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COACH

The Brahms duet was prepared by Meng-Chieh Liu.

PERFORMERS

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Jeoung-Yin Kim, from Seoul, is a student of Shmuel Ashkenasi and Yumi Ninomiya Scott and entered Curtis in 2007.

Daniel Matsukawa (Bassoon '92), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS CHAMBER ENSEMBLE

Violin Oboe

Richard Lin Alexandra von der Embse

Zoë Martin-Doike

Clarinet

Kelly Coyle Viola Marina Thibeault

Juyong You

Cello Bassoon

Branson Yeast Wenmin Zhang

Double Bass Horn

Louisa Womack Katherine Jordan

Adedeji Bailes Ogunfolu

Flute

Bile Zhang Trumpet

Rosie Turner

NEXT STUDENT RECITAL

Tuesday, November 30 at 8 p.m. Field Concert Hall

Dvořák Romance in F minor, Op. 11

Ye-Rang Kim, violin Hugh Sung, piano ('90)

Handel Passacaglia in G minor,

transcribed by Johan Halvorsen

Jung Min Choi, violin Summer Hu, cello

Katerina Kramarchuk The Brittle Red Petal

Stanislav Chernyshev, clarinet Katerina Kramarchuk, piano

Liszt Étude d'exécution transcendante No. 11

Alexander Ullman, piano

Ysaÿe Sonata in G minor, Op. 27, No. 1

Hsuan-Hao Hsu. violin

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-SECOND STUDENT RECITAL Tuesday, November 30 at 8 p.m.

Field Concert Hall

Romance in F minor, Op. 11

Antonín Dvořák (1841–1904)

Ye-Rang Kim, violin Jungeun Kim, piano

The Brittle Red Petal

Katerina Kramarchuk

(b. 1988)

Stanislav Chernyshev, clarinet Katerina Kramarchuk, piano

Étude d'exécution transcendante No. 11

Franz Liszt (1811–86)

Alexander Ullman, piano

INTERMISSION

Sonata in G minor, Op. 27, No. 1

Eugène Ysaye (1858–1931)

Grave

Fugato

Allegretto poco scherzoso

Finale con brio

Hsuan-Hao Hsu, violin

Passacaglia in G minor

George Frideric Handel (1685–1759)

transcribed by Johan Halvorsen

Jung Min Choi, violin Summer Hu, cello

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PERFORMERS

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Ye-Rang Kim, from Seoul, is a student of Aaron Rosand and entered Curtis in 2008.

Katerina Kramarchuk, from Kishinev, Moldova, is a student of Richard Danielpour and entered Curtis in 2010.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, December 1 at 8 p.m.
All-Improvisation Concert
Field Concert Hall

When was the last time you attended a chamber music concert with no music stands and with all the music created live on stage? This concert is the summary of faculty member Noam Sivan's Improvisation Workshop.

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UPCOMING CURTIS EVENT

Sunday, December 5 at 3 p.m.
Curtis Chamber Orchestra
Joel Smirnoff, conductor; Jeffrey Khaner, flute
Kirsten MacKinnon, soprano; Christopher Tiesi, tenor:
Julian Arsenault, baritone
Perelman Theater at the Kimmel Center

Presented by the Philadelphia Chamber Music Society

Griffes Poem for Flute and Orchestra

Martin Ballade for Flute and Orchestra

Milhaud Le Boeuf sur le toit, Op. 58

Stravinsky Pulcinella

Tickets: \$27; available at www.pcmsconcerts.org or 215, 569-8080

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-THIRD STUDENT RECITAL

Improvisation Recital Wednesday, December 1 at 8 p.m. Field Concert Hall

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Duets

Rebecca Anderson, violin Maia Cabeza, violin Amalia Hall, violin Xin Shi, cello

Solo Partita

Allemande

Rebecca Anderson, violin

Courante

Maia Cabeza, violin

Sarabande

Amalia Hall, violin

Gigue

Xin Shi, cello

Fantasy for Violin and Piano

Elizabeth Fayette, violin Noam Sivan, piano

Where the Wild Things Are

Rebecca Anderson, violin Maia Cabeza, violin Amalia Hall, violin Noam Sivan, piano

Φ

This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

Φ

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Noam Sivan, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

PROGRAM NOTES

Tonight's program is the culmination of the fall 2010 Improvisation Workshop. Our aim is to develop a healthy balance between conscious planning and intuitive inspiration while learning to think compositionally by observing models from the repertoire. This approach leads to stylistically diverse musical results, some of which are presented in this concert.

The duets that open the program are the musical equivalent of a spoken dialogue, partly inspired by works by Bartók, such as the Forty-Four Duos for Two Violins and *Mikrokosmos*. Each short improvisation is a small world of simple musical ideas, exploring melody and accompaniment, call and response, and basic motivic development.

Solo Partita is the only precomposed item on the program, with each movement written and performed by a different musician. The inspiration here comes from the partitas and sonatas for solo violin, as well as the suites for solo cello, by J. S. Bach. The purpose is not to copy Bach, but to learn his style in a creative way, which can deepen our understanding of it.

The Fantasy for Violin and Piano, with several interconnected movements, relates to the violin and piano repertoire in a general way, without referring to a specific model. Violinist Elizabeth Fayette, who participated in the 2009 Improvisation Workshop, makes a comeback appearance.

Program music, which has fascinated composers throughout history, can serve as a wonderful point of departure for improvisation. Finding a way to tell a story and to convey a range of emotions and characters through chamber playing is a good challenge to our musical imagination. Concluding this concert is an improvisation inspired by the classic children's story *Where the Wild Things Are* by Maurice Sendak.

NEXT STUDENT RECITAL Friday, December 3 at 8 p.m. Field Concert Hall

Beethoven Sonata in F major, Op. 17

Sarah Boxmeyer, horn Michelle Cann, piano

Elgar Sea Pictures, Op. 37

J'nai Bridges, mezzo-soprano Mikael Eliasen, piano

Haydn Concerto in D major, Hob. XVIII:11

Ran Jia, piano

Alexander Ullman, piano accompaniment

Lutoslawski Subito

Maia Cabeza, violin

Lio Kuokman, piano (Conducting '09)

Mozart Rondo in D major, K. 382

Ran Jia, piano

Patrick Kreeger, piano accompaniment

Paganini Caprice in G minor for Violin, Op. 1, No. 16,

transcribed to C minor by Leon Raby

Jessica T. Chang, viola

Rochberg Sonata for Viola and Piano

Jinsun Hong, viola Elena Jivaeva, piano

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-FOURTH STUDENT RECITAL Friday, December 3 at 8 p.m. Field Concert Hall

Subito

Witold Lutosławski (1913–94)

Maia Cabeza, violin Lio Kuokman, piano

Sea Pictures, Op. 37

Sea Slumber Song In Haven (Capri) Sabbath Morning at Sea Where Corals Lie The Swimmer Edward Elgar (1857–1934)

J'nai Bridges, mezzo-soprano Mikael Eliasen, piano

Rondo in D major, K. 382

Wolfgang Amadeus Mozart (1756–1791)

Ran Jia, piano Patrick Kreeger, piano accompaniment

Concerto in D major, Hob. XVIII:11

Joseph Havdn (1732-1809

Vivace

Un poco adagio

Rondo all'ungarese: Allegro assai

Ran Jia, piano

Alexander Ullman, piano accompaniment

INTERMISSION

Sonata in F major, Op. 17

Ludwig van Beethoven

(1770 - 1827)

Allegro moderato

Poco adagio, quasi andante-Rondo: Allegro moderato

> Sarah Boxmever, horn Michelle Cann, piano

Sonata for Viola and Piano

George Rochberg '48

1918-2005

Allegro moderato Adagio lamentoso Fantasia: Epilogue

> Jinsun Hong, viola Elena Jivaeva, piano

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PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

J'nai Bridges, from Lakewood, Wash., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jinsun Hong, from Seoul, is a student of Misha Amory and entered Curtis in 2007.

Ran Jia, from Shanghai, is a student of Gary Graffman and entered Curtis in 2004.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

Elena Jivaeva, staff pianist

Lio Kuokman (Conducting '09), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Monday, December 6 at 8 p.m.

Field Concert Hall

Beethoven Sonata No. 8 in G major, Op. 30, No. 3

Aaron Timothy Chooi, violin

Jungeun Kim, piano

L. Boulanger Pie Jesu

Sarah Shafer, soprano ('10) Curtis Chamber Ensemble

Vinay Parameswaran, conductor

Lansky Threads

Ted Babcock, percussion Yi Fei Fu, percussion

Michael Sparhuber, percussion Mari Yoshinaga, percussion

Mey Musique de tables

Ted Babcock, percussion Yi Fei Fu, percussion

Robert Van Sice, percussion

Renié Legende d'apres Les Elfes de Leconte de Lisle

Elizabeth Anne White, harp

Vaughan Williams The Lark Ascending

Rebecca Anderson, violin Jungeun Kim, piano

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MASTER CLASS WITH JOEL SMIRNOFF, CHAMBER MUSIC

Saturday, December 4, 2010, at 3 p.m. Field Concert Hall

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Quartet No. 1 ("Kreutzer Sonata")

Leos Janáček (1854–1928)

Eunice Kim, violin Elizabeth Fayette, violin Amanda Verner, viola Gabriel Cabezas, cello

Quartet in F major, Op. 96 ("American")

Antonín Dvořák (1841–1904)

Ze Yu Li, violin Aaron Timothy Chooi, violin Ren Martin-Doike, viola Tessa Seymour, cello

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Photographic and recording equipment may not be used in Field Concert Hall. This master class is being professionally recorded for educational use and possible broadcast.

CLINICIAN

Joel Smirnoff is president of the Cleveland Institute of Music, where he holds the Mary Elizabeth Callahan President's Chair. He was a member of the Juilliard String Quartet for over twenty years, becoming first violin in 1997, and the Boston Symphony Orchestra. Previous faculty appointments include the Juilliard School and the Tanglewood Music Center. Mr. Smirnoff is a Sony recording artist and has solo recordings on GM, CRI, and Northeastern Records. In 2000 he made his official American conducting debut with the San Francisco Symphony. Mr. Smirnoff also plays jazz; his solos were featured on the Grammy Award-winning Tony Bennett Sings Ellington Hot and Cool. Mr. Smirnoff attended the University of Chicago and the Juilliard School.

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Aaron Timothy Chooi, from Victoria, British Columbia, is a student of Ida Kayafian and entered Curtis in 2010.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Ze Yu Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and entered Curtis in 2010.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-FIFTH STUDENT RECITAL Monday, December 6 at 8 p.m.
Field Concert Hall

Musique de tables

Thierry de Mey (b. 1956)

Ted Babcock, percussion Yi Fei Fu, percussion Robert Van Sice, percussion

Threads

Paul Lansky (b. 1944)

Prelude

Aria

Chorus

Aria

Recitative

Chorus

Aria

Recitative

Chorus

Chorale Prelude

Ted Babcock, percussion
Yi Fei Fu, percussion
Michael Sparhuber, percussion
Mari Yoshinaga, percussion

INTERMISSION

Sarah Shafer, soprano
Rebecca Anderson, violin
Justine Lamb-Budge, violin
Ayane Kozasa, viola
Sarah Rommel, cello
Elizabeth Anne White, harp
Patrick Kreeger, organ
Vinay Parameswaran, conductor

(Text and translation follow performer listings.)

The Lark Ascending

Ralph Vaughan Williams (1872–1958)

Rebecca Anderson, violin Jungeun Kim, piano

Fantasy, Op. 88

Malcolm Arnold 1921–2006

Adedeji Bailes Ogunfolu, horn

Legende d'apres Les Elfes de Leconte de Lisle

Henriette Renié 1875–1956

Elizabeth Anne White, harp

Sonata No. 8 in G major, Op. 30, No. 3

Ludwig van Beethoven (1770–1827)

Allegro assai Tempo di minuetto, ma molto moderato e grazioso Allegro vivace

> Aaron Timothy Chooi, violin Jungeun Kim, piano

> > .

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COACH

Musique de tables and Threads were prepared by Robert Van Sice.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Aaron Timothy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Michael Sparhuber, from Brockport, N.Y., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Elizabeth Anne White, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Jungeun Kim, director of instrumental accompaniment

Robert Van Sice, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

Pie Jesu

Music by Lili Boulanger - Traditional liturgical text

Pie Jesu Domine, Merciful Jesus,
Dona eis requiem, Grant them rest.

Dona eis requiem sempiternam, Grant them everlasting rest,

Amen. Amen.

NEXT STUDENT RECITAL

Tuesday, December 7 at 8 p.m. Field Concert Hall

Works by Bochsa, Grieg, Jacob, Mozart, Ravel, and Sarasate

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MASTER CLASS WITH GARY HOFFMAN, CELLO Tuesday, December 7, 2010, at 4 p.m.
Field Concert Hall

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Klid (Silent Woods), Op. 68, No. 5

Antonín Dvořák (1841–1904)

Natalie Helm, cello Lio Kuokman, piano

Sonata No. 3 in A major, Op. 69

Ludwig van Beethoven (1770–1827)

Eric Han, cello Jungeun Kim, piano

Concerto in A minor, Op. 129

Robert Schumann (1810–56)

Jeong-Hyoun Lee, cello Jungeun Kim, piano

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CLINICIAN

Gary Hoffman gained international renown upon his victory as the first North American to win the Rostropovich International Competition in Paris in 1986. Mr. Hoffman is an artist member of the Chamber Music Society of Lincoln Center. He has appeared as a frequent soloist with the world's most noted orchestras, including the Baltimore, Chicago, London, Montréal, National, San Francisco, and Toronto symphony orchestras; English, Los Angeles, and Moscow chamber orchestras; the Orchestre National de France; the Orchestre de la Suisse Romande; and the Netherlands and Rotterdam philharmonics. Mr. Hoffman served on the faculty of the Indiana University Jacobs School of Music for eight years. Residing in Paris, he is an active recording artist with the BMG [RCA], Sony, EMI, and Le Chant du Monde labels. Mr. Hoffman performs on a 1662 Nicolo Amati, the "ex-Leonard Rose."

PERFORMERS

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Jungeun Kim, director of instrumental accompaniment

Lio Kuokman (Conducting '09), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.



MASTER CLASS WITH GARY HOFFMAN, CELLO Tuesday, December 7, 2010, at 4 p.m. Field Concert Hall

Klid (Silent Woods), Op. 68, No. 5

Antonín Dvořák (1841–1904)

Natalie Helm, cello Lio Kuokman, piano

Sonata No. 3 in A major, Op. 69

Ludwig van Beethoven (1770–1827)

Eric Han, cello Jungeun Kim, piano

Concerto in A minor, Op. 129

Robert Schumann (1810–56)

Jeong-Hyoun Lee, cello Jungeun Kim, piano

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CLINICIAN

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Jungeun Kim, director of instrumental accompaniment Lio Kuokman (Conducting '09), staff pianist

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-SIXTH STUDENT RECITAL Tuesday, December 7 at 8 p.m. Field Concert Hall

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Andante sostenuto

arranged by Don and Kane Gillespie and Jill Roberts Levy

Sydney Braunfeld, horn Danyi Xia, harp Nicholas Bochsa (1789–1856)

Trois poèmes de Stéphane Mallarmé

Soupir Placet futile Surgi de la croupe et du bond

Jazimina MacNeil, mezzo-soprano Bonnie Wagner, piano Maurice Ravel (1875–1937)

Gordon Jacob (1895–1984)

Concerto for Horn and Strings

Allegro moderato Adagio molto

Allegro con spirito, quasi presto

Dana Cullen, horn Hugh Sung, piano

Zigeunerweisen, Op. 20

Pablo de Sarasate (1844–1908)

Jung Min Choi, violin Jungeun Kim, piano

INTERMISSION

Edvard Grieg

(1843 - 1907)

(1756 - 91)

Wolfgang Amadeus Mozart

Sonata No. 3 in C minor, Op. 45

Allegro molto ed appassionato Allegretto espressivo alla romanza Allegro animato

Eunice Kim, violin

Michelle Cann, piano

Quartet in G minor, K. 478

Allegro Andante Rondo

> Lifan Zhu, violin Junping Qian, viola Xin Shi, cello Ran Jia, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Mozart quartet was prepared by Ignat Solzhenitsyn.

PERFORMERS

Sydney Braunfeld, from Hurley, N.Y., is a student of Jennifer Montone and entered Curtis in 2010.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Ran Jia, from Shanghai, is a student of Gary Graffman and entered Curtis in 2004.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Jazimina MacNeil, from Lincoln, Mass., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and entered Curtis in 2009.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Danyi Xia, from Shanghai, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2008.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

Hugh Sung (Piano '90), collaborative pianist

Bonnie Wagner, Vocal Studies pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, December 8 at 8 p.m.
Chamber Music by Curtis Composers
Field Concert Hall

Michael Djupstrom *Three Teasdale Songs*Allison Sanders, soprano

Bonnie Wagner, piano

Katerina Kramarchuk Reflections

Tim Woos I am the Lizard King

Curtis Chamber Ensemble Lio Kuokman, conductor ('09)

Daniel Shapiro For Trumpet and Six Instruments

Matthew Ebisuzaki, trumpet Curtis Chamber Ensemble Lio Kuokman, conductor ('09)

Gabriella Smith Kisiabaton

Alexandra von der Embse, oboe Rebecca Anderson, violin Justine Lamb-Budge, violin Ayane Kozasa, viola Gabriel Cabezas, cello

Ya-Jhu Yang Untitled No. 1

Bryan Anderson, organ

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-SEVENTH STUDENT RECITAL

Chamber Music by Curtis Composers Wednesday, December 8 at 8 p.m. Field Concert Hall

Untitled No. 1

Ya-Jhu Yang (b. 1984)

Bryan Anderson, organ

Kisiabaton

Gabriella Smith (b. 1991)

Alexandra von der Embse, oboe Rebecca Anderson, violin Justine Lamb-Budge, violin Ayane Kozasa, viola Gabriel Cabezas, cello

Reflections

Katerina Kramarchuk

(b. 1988)

I. II.

III. IV.

> Curtis Chamber Ensemble Lio Kuokman, conductor

> > INTERMISSION

Three Teasdale Songs

I would live in your love Absence Spring Rain

> Allison Sanders, soprano Bonnie Wagner, piano

For Trumpet and Six Instruments

Matthew Ebisuzaki, trumpet Curtis Chamber Ensemble Lio Kuokman, conductor

Daniel Shapiro (b. 1985)

Michael Djupstrom

(b. 1980)

I am the Lizard King

Curtis Chamber Ensemble Lio Kuokman, conductor

Tim Woos (b. 1992)

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COMPOSERS

Michael Djupstrom, from White Bear Lake, Minn., is a student of Richard Danielpour and entered Curtis in 2009.

Katerina Kramarchuk, from Kishinev, Moldova, is a student of Richard Danielpour and entered Curtis in 2010.

Daniel Shapiro, from Haverford, Pa., is a student of Jennifer Higdon and entered Curtis in 2008

Gabriella Smith, from El Cerrito, Calif., is a student of David Ludwig and entered Curtis in 2009.

Tim Woos, from New Haven, Vt., is a student of David Ludwig and entered Curtis in 2010.

Ya-Jhu Yang, from Taipei, Taiwan, is a student of Jennifer Higdon and entered Curtis in 2009.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Matthew Ebisuzaki, from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Allison Sanders (Voice '09), from Memphis, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Lio Kuokman (Conducting '09), staff pianist

Bonnie Wagner, Vocal Studies pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS CHAMBER ENSEMBLE

Flute Violin

Patrick Williams Maia Cabeza
Bile Zhang Jeoung-Yin Kim

Ike See

Oboe

Alexander Vvedenskiy Viola

Zoë Martin-Doike

Clarinet

Stanislav Chernyshev Cello

Kelly Coyle Gabriel Cabezas

Jiyoung Lee

Horn Tessa Seymour

Katherine Jordan

Double Bass

Percussion Alexander Jacobsen

Ted Babcock

Yi Fei Fu Piano

Michael Sparhuber Alexander Ullman

Mari Yoshinaga

4

There is no student recital on Friday, December 10.

The 2010–11 Student Recital Series
will resume on Monday, January 17 at 8 p.m.

THIS WEEK AT CURTIS

Sunday, December 12 at 8 p.m.

Mikael Eliasen's 25th-Anniversary Recital

Field Concert Hall

Vocal works of Berg, Brahms, Danielpour, Rorem, and R. Strauss

Free, no tickets required. Programs subject to change.

CURTIS INSTITUTE OF MUSIC

CURTIS AT LONGWOOD GARDENS

Curtis Brass Quintet:

Matthew Ebisuzaki and Sara Huebner, trumpets

Katherine Jordan, horn

Brian Santero, trombone; Nathan Lodge, bass trombone

Thursday, December 9, 2010, at 7:30 p.m.

Scherzo

John Cheetham (b. 1939)

Canzona per sonare, No. 2

Giovanni Gabrieli (1557 - 1612)

Colchester Fantasy

Eric Ewazen (b. 1954) The Rose and Crown

The Marquis of Granby

The Dragoon The Red Lion

Fancies, Toyes, and Dreames for Harpsichord

arranged by Elgar Howarth

The Old Spagnoletta

His Rest

Tell Mee Daphne

His Dreame

The New Sa-Hoo

Giles Farnaby (c. 1565-1640)

INTERMISSION

Fugue in G Minor, BWV 578 ("Little Fugue") for Organ arranged by Fred Mills

Johann Sebastian Bach (1685–1750)

Quintet No. 3 in D-flat major, Op. 7

Victor Ewald (1860–1935)

Allegro moderato Intermezzo: Moderato Andante

Vivo

Sleigh Ride

Leroy Anderson (1908–75)

PERFORMERS

Matthew Ebisuzaki, from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008.

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008.

Fugue in G Minor, BWV 578 ("Little Fugue") for Organ arranged by Fred Mills

Johann Sebastian Bach (1685 - 1750)

Quintet No. 3 in D-flat major, Op. 7

Victor Ewald (1860 - 1935)

Allegro moderato Intermezzo: Moderato

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CURTISINSTITUTE OF MUSIC

CURTIS AT LONGWOOD GARDENS

Curtis Brass Quintet:
Matthew Ebisuzaki and Sara Huebner, trumpets
Katherine Jordan, horn
Brian Santero, trombone; Nathan Lodge, bass trombone
Thursday, December 9, 2010, at 7:30 p.m.

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Colchester Fantasy

The Red Lion

The Rose and Crown
The Marquis of Granby
The Dragoon

Eric Ewazen (b. 1954)

Fancies, Toyes, and Dreames for Harpsichord

arranged by Elgar Howarth
The Old Spagnoletta
His Rest
Tell Mee Daphne
His Dreame
The New Sa-Hoo

Giles Farnaby (c. 1565–1640)

INTERMISSION

CURTISINSTITUTE OF MUSIC

TWENTY-FIFTH ANNIVERSARY RECITAL MIKAEL ELIASEN

Hirsig Family Head-of-Department Chair in Vocal Studies Sunday, December 12, 2010, at 3 p.m. Field Concert Hall

Sieben frühe Lieder

Nacht

Schilflied

Die Nachtigall

Traumgekrönt

Im Zimmer

Liebesode

Sommertage

Elizabeth Zharoff, soprano Mikael Eliasen, piano

Come Up From The Fields, Father

Richard Danielpour (b. 1956)

Julian Arsenault, baritone Roberto Díaz, viola Mikael Eliasen, piano Alban Berg (1885–1935)

Liebeslieder Walzer, Op. 52

Rede, Mädchen, allzu liebes Am Gesteine rauscht die Flut O die Frauen Wie des Abends schöne Rote Die grüne Hopfenranke Ein kleiner, hübscher Vogel Wohl schön hewandt Wenn so lind dein Auge mir Am Donaustrande O wie sanft die Ouelle sich Nein, es ist nicht auszukommen Schlosser auf! Vögelein durchrauscht die Luft Sieh', wie ist die Welle klar Nachtigall, sie singt so schön Ein dunkeler Schacht ist Liebe Nicht wandle, mein Licht Es bebet das Gesträuche

Johannes Brahms (1833–97)

Elizabeth Reiter, soprano
Jazimina MacNeil, mezzo-soprano
Diego Silva, tenor
Brandon Cedel. bass-baritone
Danielle Orlando, piano
Mikael Eliasen, piano

INTERMISSION

Aftermath

Ned Rorem ('44) (b. 1923)

The Drum
Tygers of Wrath
The Fury of the Aerial Bombardment
The Park
Sonnet LXIV
On His Seventy-Fifth Birthday
Grief
Remorse for Any Death
Losses
Then

Elliot Madore, baritone Pamela Frank, violin Jeong-Hyoun Lee, cello Mikael Eliasen, piano

"Allerseelen," Op. 10, No. 8 "Die Nacht," Op. 10, No. 3

"Ständchen," Op. 17, No. 2

"Morgen," Op. 27, No. 4

Layla Claire, soprano Mikael Eliasen, piano Richard Strauss (1864–1949)

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and and Sundays at 6 p.m.

Mikael Eliasen, piano

Danish-born coach and accompanist Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies, received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Ouirk, Elly Ameling, Edith Mathis, Florence Ouivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliasen has given master classes at Aix-en-Provence, the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, and National Opera of Prague. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice Program during the summers. The 2010-11 school year marks Mr. Eliasen's twenty-fifth year on the faculty of the Curtis Institute of Music. Joining the faculty in 1986, he became head of the department in 1988.

(Additional bios can be found following the texts and translations.)



FACULTY RECITAL—ALAN MORRISON, ORGAN Haas Charitable Trust Chair in Organ Studies Saturday, January 15, 2011, at 8 p.m. Field Concert Hall

Prélude and Fugue in B major, Op. 7, No. 1

Marcel Dupré (1886–1971)

Scherzo, Op. 2

Maurice Duruflé

(1902 - 86)

Andante sostenuto

Charles-Marie Widor

from Symphonie gothique, Op. 70

(1844–1937)

Fantaisie in A major from Trois pièces

César Franck

(1822-90)

"Tu es petra et portæ inferi non prævalebunt adversus te" from Esquisses byzantines

Henri Mulet (1878–1967)

INTERMISSION

Toccata

Anne Wilson (b. 1954)

Mountain Music, selections

Harold Stover

At Evening Quick Dance (b. 1946)

Pageant

Leo Sowerby (1895–1968)

1

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PERFORMER

Alan Morrison is one of the most sought-after American concert organists, performing in Alice Tully, Jacoby, Verizon, Benaroya, and Spivey halls; Meyerson Symphony Center; Jack Singer Concert Hall; the Crystal Cathedral; National Cathedral in Washington, D.C.; and colleges, cathedrals, and churches throughout North America, Europe. and Brazil. He has been a featured artist for four national conventions of the American Guild of Organists. He has won first prize in both the Mader (Calif.) and Poister (N.Y.) National Organ Competitions, as well as the silver medal at the 1994 Calgary International Organ Festival. Mr. Morrison's numerous recordings are regularly featured on radio stations worldwide, and his television appearances include two episodes of Mister Rogers' Neighborhood as both organist and pianist. A graduate of Curtis (Organ '91 and Accompanying '93) and Juilliard (organ), he is college organist at Ursinus College in Collegeville, Pa. Mr. Morrison, who also teaches at Westminster Choir College of Rider University, joined the faculty of the Curtis Institute of Music in 2002. At Curtis he holds the Haas Charitable Trust Chair in Organ Studies.

THIS WINTER AT CURTIS

Sunday, January 16 at 3 p.m.

Faculty Recital: Seymour Lipkin, piano

Field Concert Hall

Beethoven Fantasy in G minor, Op. 77

Sonata No. 24 in F-sharp major, Op. 78 Sonata No. 29 in B-flat major, Op. 106

("Hammerklavier")

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Wednesday, January 26 at 8 p.m. Curtis 20/21; Matthias Pintscher, conductor Evan Hughes, bass-baritone ('10) Julian Arsenault, baritone Jazimina MacNeil, mezzo-soprano

Presented by Philadelphia Chamber Music Society

Henze Five Neapolitan Songs

Pintscher songs from Solomon's garden

Ravel Trois poèmes de Stéphane Mallarmé

Stravinsky Concerto in E-flat major ("Dumbarton Oaks")

Tickets: \$27; www.pcmsconcerts.org or (215) 569-8080

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261.



FACULTY RECITAL—ALAN MORRISON, ORGAN Haas Charitable Trust Chair in Organ Studies Saturday, January 15, 2011, at 8 p.m. Field Concert Hall

•

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Marcel Dupré (1886–1971)

Scherzo, Op. 2

Maurice Duruflé (1902–86)

Andante sostenuto from Symphonie gothique, Op. 70

Charles-Marie Widor (1844–1937)

Fantaisie in A major from Trois pièces

César Franck (1822–90)

"Tu es petra et portæ inferi non prævalebunt adversus te" from Esquisses byzantines Henri Mulet (1878–1967)

INTERMISSION

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Mountain Music, selections

At Evening
Quick Dance

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Pageant Leo Sowerby (1895–1968)

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Field Concert Hall

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("Hammerklavier")

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Wednesday, January 26 at 8 p.m. Curtis 20/21; Matthias Pintscher, conductor Evan Hughes, bass-baritone ('10) Julian Arsenault, baritone Jazimina MacNeil, mezzo-soprano

Presented by Philadelphia Chamber Music Society

Henze Five Neapolitan Songs

Pintscher songs from Solomon's garden

Ravel Trois poèmes de Stéphane Mallarmé

Stravinsky Concerto in E-flat major ("Dumbarton Oaks")

Tickets: \$27; www.pcmsconcerts.org or (215) 569-8080

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261.



FACULTY RECITAL—SEYMOUR LIPKIN, PIANO Sunday, January 16, 2011, at 3 p.m. Field Concert Hall

All-Beethoven Program

Fantasy in G minor, Op. 77

Ludwig van Beethoven (1770–1827)

Sonata No. 24 in F-sharp major, Op. 78

Adagio cantabile—Allegro ma non troppo Allegro vivace

INTERMISSION

Sonata No. 29 in B-flat major, Op. 106 ("Hammerklavier")

Allegro

Scherzo: Assai vivace

Adagio sostenuto: Appassionato e con molto sentimento

Largo Allegro risoluto

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PERFORMER

Seymour Lipkin received his Bachelor of Music degree from the Curtis Institute of Music in 1947, studying piano with Rudolf Serkin. Mieczyslaw Horszowski, and David Saperton. In 1948 he won the Rachmaninoff Competition and has since played with all of the major United States orchestras. He has earned particular acclaim for his Beethoven cycles, which have encompassed not only the thirty-two piano sonatas and five concertos, but the ten violin sonatas and five cello sonatas as well. His recording of the piano sonatas was released on the Newport Classic label in 2004. He recently performed a cycle of the major works of Schubert, including the complete piano sonatas; his recordings of these works were recently released on Newport Classic. Mr. Lipkin studied conducting at Tanglewood with Serge Koussevitzky and was apprentice conductor of the Cleveland Orchestra under George Szell. He continued his conducting career at the New York City Opera, New York Philharmonic (assistant conductor, under Bernstein), Joffrey Ballet (music director), and Long Island Symphony (music director). He is artistic director of the Kneisel Hall Chamber Music Festival in Blue Hill, Me., and served as artistic director of the International Piano Festival and William Kapell Competition at the University of Maryland. Visit his website at www.seymourlipkin.com. A member of the Curtis faculty since 1969, Mr. Lipkin joined the faculty of the Juilliard School in 1986.

NEXT STUDENT RECITAL

Monday, January 17 at 8 p.m.

Field Concert Hall

J. S. Bach

Sonata No. 1 in G minor for Violin, BWV 1001, transcribed to C minor

Ayane Kozasa, viola

Andrew Hsu

Dickinson Songs

Sarah Shafer, soprano Andrew Hsu, piano

Schumann

Concerto in A minor, Op. 129

Jeong-Hyoun Lee, cello Jungeun Kim, piano

Quartet No. 3 in A major, Op. 41, No. 3

Rebecca Anderson, violin Justine Lamb-Budge, violin Ayane Kozasa, viola Sarah Rommel, cello

THIS WINTER AT CURTIS

Sunday, January 23 at 3 p.m.

Alumni Recital Series: Meredith Arwady, contralto ('04), with Mikael Eliasen, piano

Field Concert Hall

Works by Barber, Bernstein, Bolcom, Burleigh, Copland, Elgar, Rorem, Sondheim, and Weill

Tickets: \$28; Curtis Ticket Office: www.curtis.edu or (215) 893-7902 All artists donate their services, and proceeds benefit current Curtis students.

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Wednesday, January 26 at 8 p.m. Curtis 20/21; Matthias Pintscher, conductor Evan Hughes, bass-baritone ('10) Julian Arsenault, baritone Jazimina MacNeil, mezzo-soprano

Presented by Philadelphia Chamber Music Society

Henze Five Neapolitan Songs

Pintscher songs from Solomon's garden

Ravel Trois poèmes de Stéphane Mallarmé

Stravinsky Concerto in E-flat major ("Dumbarton Oaks")

Tickets: \$27; www.pcmsconcerts.org or (215) 569-8080

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CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-EIGHTH STUDENT RECITAL Monday, January 17 at 8 p.m.
Field Concert Hall

Sonata No. 1 in G minor for Violin, BWV 1001

Johann Sebastian Bach (1685–1750)

transcribed to C minor Adagio Fuga: Allegro

Siciliana Presto

Ayane Kozasa, viola

Caprice in G minor for Violin, Op. 1, No. 16

transcribed to C minor by Leon Raby

Jessica T. Chang, viola

Nicolò Paganini (1782–1840)

Andrew Hsu

(b. 1994)

Dickinson Songs

Allegretto: "Success is counted sweetest"
Un poco adagio: "After great pain, a formal feeling comes"
Inquieto: "He fumbles at your Soul"
Lento assai: "This is my letter to the World"
Sarah Shafer, soprano
Andrew Hsu, piano

Concerto in A minor, Op. 129

Robert Schumann (1810–56)

Nicht zu schnell— Langsam— Sehr lebhaft

> Jeong-Hyoun Lee, cello Jungeun Kim, piano

INTERMISSION

Quartet No. 3 in A major, Op. 41, No. 3

Schumann

Andante espressivo—Allegro molto moderato Assai agitato Adagio molto Finale: Allegro molto vivace

> Rebecca Anderson, violin Justine Lamb-Budge, violin Ayane Kozasa, viola Sarah Rommel, cello

> > 4

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PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, January 18 at 8 p.m. Field Concert Hall

Arnold Fantasy, Op. 101

Bernstein "Elegy for Mippy II" from Brass Music

Brian Santero, trombone

Beethoven Concerto No. 5 in E-flat major, Op. 73

("Emperor")
Patrick Kreeger, piano

Michelle Cann, piano accompaniment

Krol Laudatio

Adedeji Bailes Ogunfolu, horn

Paganini Concerto No. 1 in D major, Op. 6

Ji-Won Song, violin Jungeun Kim, piano

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MASTER CLASS WITH JACQUELINE ROSS, VIOLIN Tuesday, January 18, 2011, at 4 p.m. Field Concert Hall

Sonata No. 2 in A minor for Violin, BWV 1003 Johann Sebastian Bach (1685–1750)

transcribed to D minor

Daniel Hanul Lee, viola

Suite No. 3 in C major for Violoncello, BWV 1009

J. S. Bach

Marina Thibeault, viola

Suite No. 1 in G major, BWV 1007

J. S. Bach

Nathan Vickery, cello

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Photographic and recording equipment may not be used in Field Concert Hall. This master class is being professionally recorded for educational use and possible broadcast.

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Jacqueline Ross's residency at Curtis, focusing on the music of J. S. Bach, continues this week. On Thursday, at 3 p.m., Ms. Ross will lead a master class exploring selected works for solo violin. On Friday, at 8 p.m., students will present a free recital of works for solo and chamber strings.

CLINICIAN

Jacqueline Ross studied at the Juilliard School where she was a scholarship student of Joseph Fuchs. On receiving Bachelor and Master of Music degrees, she continued advanced studies in Cologne with Sachko Gawriloff, later becoming his assistant, and in Amsterdam with the baroque specialist Lucy van Dael. She appeared as a soloist at the Venice Biennale and Darmstadt Contemporary Music Festival where she won the Kranichsteiner Prize.

Ms. Ross is one of the very few soloists performing on both modern and baroque violin. She plays an exceptional and rare violin made by Andrea Amati in Cremona in 1570. The partnership has received high critical acclaim, most recently with the violin sonatas of J. S. Bach, all of which are being recorded for ASV.

Ms. Ross's Andrea Amati violin has been financed with kind help from N. W. Brown and Company.

PERFORMERS

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Marina Thibeault, from Québec City, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2007.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-NINTH STUDENT RECITAL Tuesday, January 18 at 8 p.m. Field Concert Hall

Laudatio

Bernhard Krol (b. 1920)

Adedeji Bailes Ogunfolu, horn

"Elegy for Mippy II" from Brass Music

Leonard Bernstein ('41) (1918–90)

Affirmation

John Ellis (b. 1945)

Fantasy, Op. 101

Malcolm Arnold (1921–2006)

Brian Santero, trombone

Concerto No. 1 in D major, Op. 6

Nicolò Paganini (1782-1840)

Allegro maestoso Adagio espressivo

Rondo: Allegretto spiritoso

Ji-Won Song, violin Jungeun Kim, piano

INTERMISSION

Concerto No. 5 in E-flat major, Op. 73 Ludwig van Beethoven ("Emperor")

(1770-1827)

Allegro

Adagio un poco moto

Rondo: Allegro

Patrick Kreeger, piano Michelle Cann, piano accompaniment

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Patrick Kreeger (Organ), from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008.

Ji-Won Song, from Seoul, is a student of Victor Danchenko and entered Curtis in 2007.

Jungeun Kim, director of instrumental accompaniment

NEXT STUDENT RECITAL Wednesday, January 19 at 3 p.m. Field Concert Hall

Brahms Quartet No. 3 in C minor, Op. 60

Zenas Hsu, violin

Jessica T. Chang, viola Nathan Vickery, cello Yen Yu Chen, piano

Liszt Mephisto Waltz No. 2

Yen Yu Chen, piano

Totentanz

Yen Yu Chen, piano

Patrick Kreeger, piano accompaniment

Prokofiev Sonata in D major, Op. 94bis

Benjamin Beilman, violin Yekwon Sunwoo, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTIETH STUDENT RECITAL Wednesday, January 19 at 8 p.m. Field Concert Hall

Sonata in D major, Op. 94bis

Moderato

Sergey Prokofiev (1891 - 1953)

Scherzo: Presto Andante

Allegro con brio

Benjamin Beilman, violin Yekwon Sunwoo, piano

Mephisto Waltz No. 2

Franz Liszt (1811 - 86)

Yen Yu Chen, piano

Totentanz

Liszt

Yen Yu Chen, piano Patrick Kreeger, piano accompaniment

INTERMISSION

Quartet No. 3 in C minor, Op. 60

Johannes Brahms

Allegro non troppo Scherzo: Allegro

Andante

Finale: Allegro comodo

Zenas Hsu, violin Jessica T. Chang, viola Nathan Vickery, cello Yen Yu Chen, piano

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COACHES

The Brahms quartet was prepared by Pamela Frank and Meng-Chieh Liu.

PERFORMERS

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, January 21 at 8 p.m. Field Concert Hall

Works for solo and chamber strings by J. S. Bach

Visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (215) 893-5261, for additional information.

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THIS WINTER AT CURTIS

Wednesday, January 26 at 8 p.m. Curtis 20/21; Matthias Pintscher, conductor Evan Hughes, bass-baritone ('10) Julian Arsenault, baritone Jazimina MacNeil, mezzo-soprano

Presented by Philadelphia Chamber Music Society

Henze Five Neapolitan Songs

Pintscher songs from Solomon's garden

Ravel Trois poèmes de Stéphane Mallarmé

Stravinsky Concerto in E-flat major ("Dumbarton Oaks")

Tickets: \$27; www.pcmsconcerts.org or (215) 569-8080

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/ThisWeekAtCurtis or call the Recital Hotline, (2°5) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



MASTER CLASS WITH JACQUELINE ROSS, VIOLIN Thursday, January 20, 2011, at 3 p.m. Field Concert Hall

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Sonata No. 2 in A minor, BWV 1003

Johann Sebastian Bach (1685–1750)

Zoë Martin-Doike, violin

Partita No. 1 in B minor, BWV 1002

J. S. Bach

Zenas Hsu, violin

Sonata No. 3 in C major, BWV 1005

J. S. Bach

Anastasia Agapova, violin

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Photographic and recording equipment may not be used in Field Concert Hall. This master class is being professionally recorded for educational use and possible broadcast.

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Jacqueline Ross's residency at Curtis, focusing on the music of J. S. Bach, culminates in a free recital on Friday, at 8 p.m. Students will perform works for solo and chamber strings.

CLINICIAN

Jacqueline Ross studied at the Juilliard School where she was a scholarship student of Joseph Fuchs. On receiving Bachelor and Master of Music degrees, she continued advanced studies in Cologne with Sachko Gawriloff, later becoming his assistant, and in Amsterdam with the baroque specialist Lucy van Dael. She appeared as a soloist at the Venice Biennale and Darmstadt Contemporary Music Festival where she won the Kranichsteiner Prize.

Ms. Ross is one of the very few soloists performing on both modern and baroque violin. She plays an exceptional and rare violin made by Andrea Amati in Cremona in 1570. The partnership has received high critical acclaim, most recently with the violin sonatas of J. S. Bach, all of which are being recorded for ASV.

Ms. Ross's Andrea Amati violin has been financed with kind help from N. W. Brown and Company.

PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.



2010-11 ALUMNI RECITAL SERIES

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MICHAEL TREE AND FRIENDS Sunday, February 20 at 3 p.m. Field Concert Hall

Sonata, Op. 12, No. 2

Jean-Marie Leclair (1697–1764)

Allegro ma poco

Largo

Minuetto: Non troppo allegro

Allegro

Michael Tree, viola Milena Pajaro-van de Stadt, viola

Duo for Viola and Cello

Allegro risoluto

Andante sereno

Allegro brillante

Walter Piston (1894–1976)

Michael Tree, viola Camden Shaw, cello

Hebräische Melodien, Op. 9

Sostenuto

Grave

Andante cantabile

Joseph Joachim (1831–1907)

Michael Tree, viola Yekwon Sunwoo, piano

INTERMISSION

Forty-Four Duos for Two Violins, selections

Béla Bartók (1881–1945)

Burleszk (Burlesque)
Ugyan édes komámasszony (Teasing Song)

Lakodalmas (Wedding Song)

Pizzicato

Arab dal (Arabian Song)

Duo concertante in C major, BI. 34

Alessandro Rolla

Allegro

Andantino

Presto

Benjamin Beilman, violin Michael Tree, viola

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Mr. Tree would like to dedicate this afternoon's recital to the memory of Karen Tuttle, Curtis emerita faculty.

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PERFORMERS

Michael Tree (Violin '55), viola

Michael Tree received his first violin instruction from his father. He later studied with Efrem Zimbalist, Lea Luboshutz, and Veda Reynolds at the Curtis Institute of Music. In 1954 Mr. Tree made his Carnegie Hall debut and has since appeared as both violinist and violist with

many major orchestras. He has also participated in leading festivals, including Casals, Spoleto, Marlboro, Israel, Santa Fe, Tanglewood, and Aspen. As a founding member of the Guarneri String Quartet, Mr. Tree has performed on virtually every concert series throughout the world and has been awarded the New York City Seal of Recognition. He has recorded more than eighty chamber music works for the Columbia, RCA, Philips, Arabesque, Nonesuch, and Vanguard labels. In addition Mr. Tree is a member of the string trio Divertimento and, as violinist, of the Fleisher-Jolley-Tree-O. He is on the faculties of the University of Maryland, Manhattan School of Music, Juilliard School, and Bard College Conservatory of Music. Mr. Tree joined the faculty of the Curtis Institute of Music in 1968.

Benjamin Beilman, from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Milena Pajaro-van de Stadt (Viola '10), from Jacksonville, Fla., is a student of Misha Amory, Roberto Díaz, and Michael Tree and entered Curtis in 2006.

Camden Shaw (Cello '10), from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

If students study with more than one faculty member, their teachers are listed alphabetically.

ALUMNI SOCIETY OF GREATER PHILADEL PHIA

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin
(Voice '48), Cochairman
Fanabel Block Kremens
(Piano '42), Cochairman
Marcantonio Barone
Piano '82
Blanche Burton-Lyles
(Piano '54)

Geoffrey Deemer (Oboe '01)
David DePeters (Timpani and
Percussion '85)
Mary Wheelock Javian
(Double Bass '99)
Alan Morrison (Organ '91,
Accompanying '93)
Richard Shapp (Opera '75)

NEXT ALUMNI RECITAL Friday, March 11 at 8 p.m. Yuja Wang, piano Field Concert Hall

Pianist Yuja Wang '08 performs works by Mendelssohn, Mussorgsky, Saint-Saëns, Schubert, and Scriabin.

This performance is sold out.

All artists donate their services, and proceeds benefit current Curt's students.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-FIRST STUDENT RECITAL Friday, January 21 at 8 p.m. Field Concert Hall

All J. S. Bach Program

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Partita No. 1 in B minor, BWV 1002

Johann Sebastian Bach

(1685 - 1750)

Allemanda

Courante

Sarabande

Tempo di borea

Zenas Hsu, violin

Suite No. 3 in C major for Violoncello, BWV 1009

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

Marina Thibeault, viola

Suite No. 1 in G major, BWV 1007

Prélude

Allemande

Courante

Sarabande

Menuett

Gigue

Nathan Vickery, cello

INTERMISSION

Brandenburg Concerto No. 3 in G major, BWV 1048

[Allegro] Allegro

Choha Kim, violin
Justine Lamb-Budge, violin
Jacqueline Ross, violin
Daniel Hanul Lee, viola
Amanda Verner, viola
Marina Thibeault, viola
Sarah Rommel, cello
Nathan Vickery, cello
Tessa Seymour, cello
Alexander Jacobsen, double bass
Caroline Robinson, harpsichord

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COACH

Tonight's program was prepared by Jacqueline Ross, guest artist.

PERFORMERS

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Choha Kim, from Kyonggi-do, Korea, is a student of Victor Danchenko and entered Curtis in 2007.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Caroline Robinson (Organ), from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and entered Curtis in 2010.

Marina Thibeault, from Québec City, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2007.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

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GUEST ARTIST

Jacqueline Ross studied at the Juilliard School where she was a scholarship student of Joseph Fuchs. On receiving Bachelor and Master of Music degrees, she continued advanced studies in Cologne with Sachko Gawriloff, later becoming his assistant, and in Amsterdam with the baroque specialist Lucy van Dael. She appeared as a soloist at the Venice Biennale and Darmstadt Contemporary Music Festival where she won the Kranichsteiner Prize.

Ms. Ross is one of the very few soloists performing on both modern and baroque violins. She plays an exceptional and rare modern violin made by Andrea Amati in Cremona in 1570. The partnership has received high critical acclaim, most recently with the violin sonatas of J. S. Bach, all of which are being recorded for ASV.

Ms. Ross's Andrea Amati violin has been financed with kind help from N. W. Brown and Company.

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NEXT STUDENT RECITAL Monday, January 24 at 8 p.m. Field Concert Hall

Works by Chausson, Mendelssohn, and R. Strauss.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTISINSTITUTE OF MUSIC

2010-11 ALUMNI RECITAL SERIES

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ELLIOT MADORE, BARITONE, WITH MIKAEL ELIASEN, PIANO Sunday, January 23 at 3 p.m. Field Concert Hall

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Siete canciones populares españolas

El paño moruno

Seguidilla murciana

Asturiana

Jota

Nana

Canción

Polo

Manuel de Falla (1876–1946)

Schwanengesang, D. 957, selections

Liebesbotschaft

Kriegers Ahnung

Frühlingssehnsucht

Ständchen

In der Ferne

Aufenthalt

Franz Schubert (1797–1828)

INTERMISSION

Don Quichotte à Dulcinée

Chanson romantique Chanson épique Chanson à boire Maurice Ravel (1875–1937)

"Mein Sehnen, mein Wähnen" from Die tote Stadt Erich Wolfgang Korngold (1897–1957)

"Soliloquy" from Carousel

Richard Rodgers (1902-79

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PERFORMERS

Elliot Madore ('09, '10), baritone

A winner of the 2010 Metropolitan Opera National Council Auditions. Canadian baritone Elliot Madore has received numerous accolades including the 2010 George London Award for a Canadian singer from the George London Foundation and winner of the 2009 Palm Beach Vocal Competition. He is a member of the prestigious Lindemann Young Artist Development Program at the Metropolitan Opera.

Mr. Madore's recent and upcoming performances include The Death of Klinghoffer (Mamoud) for Opera Theatre of St. Louis, La bohème (Schaunard) for Opera Colorado, and Ariadne auf Naxos (Harlequin, Music Master) under Christoph von Dohnányi and Don Giovanni (title role) under James Levine for Tanglewood Music Festival. He made his recital debut at the National Arts Centre in Canada which was recorded for broadcast on the CBC Radio Two's Next! Canada's Music Future. Future seasons will include engagements at the Metropolitan Opera, Canadian Opera Company, and his European operatic debut at the Glyndebourne Festival.

Mr. Madore's credits at Curtis include Don Giovanni (title role), L'elisir d'amore (Belcore), Postcard from Morocco (Man with a Shoe Sample), La rondine (Rambaldo), L'Ormindo (Nerillo), Albert Herring (Sid), and Dido and Aeneas (Aeneas). He made his Opera Theatre of St. Louis debut as Prince Yamadori in Madama Butterfly as a Gerdine Young Artist, a role in which he also made his Opera Company of Philadelphia debut.

Mr. Madore graduated from the Curtis Institute of Music, where he studied with Marlena Kleinman Malas, with a Bachelor of Music in Voice in 2009 and a Master of Music in Opera in 2010.

Mikael Eliasen, piano

Danish-born coach and accompanist Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies, received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham.

Mr. Eliasen has given master classes at Aix-en-Provence, the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, and National Opera of Prague. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice Program during the summers. The 2010–11 school year marks Mr. Eliasen's twenty-fifth year on the faculty of the Curtis Institute of Music. Joining the faculty in 1986, he became head of the department in 1988.

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Marcantonio Barone
(Piano '82)
Blanche Burton-Lyles
(Piano '54)

Geoffrey Deemer (Oboe '01)
David DePeters (Timpani and
Percussion '85)
Mary Wheelock Javian
(Double Bass '99)
Alan Morrison (Organ '91,
Accompanying '93)
Richard Shapp (Opera '75)

NEXT ALUMNI RECITAL Sunday, February 20 at 3 p.m. Michael Tree and Friends

Field Concert Hall

Violist Michael Tree (Violin '55), a founding member of the Guarneri Quartet, performs works by Bartók, Joachim, Leclair, Piston, and Rolla with Curtis students.

Tickets: \$28; available at www.curtis.edu or (215) 893-7902 All artists donate their services, and proceeds benefit current Curtis students.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-SECOND STUDENT RECITAL Monday, January 24 at 8 p.m. Field Concert Hall

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Poème, Op. 25

Ernest Chausson (1855–99)

Ji-Won Song, violin Hugh Sung, piano

Sonata in E-flat major, Op. 18

Allegro, ma non troppo

Improvisation: Andante cantabile

Finale: Andante—Allegro

Anastasia Agapova, violin Hugh Sung, piano

INTERMISSION

Richard Strauss (1864–1949)

Trio No. 2 in C minor, Op. 66

Felix Mendelssohn

1809-47

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

Eunice Kim, violin John-Henry Crawford, cello Patrick Kreeger, piano

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COACH

The Mendelssohn trio was prepared by Pamela Frank.

PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Ji-Won Song, from Seoul, is a student of Victor Danchenko and entered Curtis in 2007.

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, January 25 at 8 p.m. Field Concert Hall

Brahms Quintet in B minor, Op. 115

Juyong You, clarinet

Ike See, violin

Nadir Khashimov, violin Amanda Verner, viola Jeong-Hyoun Lee, cello

Liszt "Funérailles" from Harmonies poétiques

et religieuses

Ravel Sonatine

Alexander Ullman, piano

Ysaye Sonata in D minor, Op. 27, No. 3 ("Ballade")

Nadir Khashimov, violin

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-THIRD STUDENT RECITAL Tuesday, January 25 at 8 p.m. Field Concert Hall

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Sonata in D minor, Op. 27, No. 3 ("Ballade")

Eugène Ysaÿe (1858–1931)

Nadir Khashimov, violin

Sonatine

Maurice Ravel (1875–1937)

Modéré

Mouvement de menuet

Animé

"Funérailles"

Franz Liszt (1811–86)

from Harmonies poétiques et religieuses

Alexander Ullman, piano

INTERMISSION

Quintet in B minor, Op. 115

Johannes Brahms

Allegro

(1833-97)

Adagio

Andantino-Presto non assai, ma con sentimento

Con moto

Juyong You, clarinet Ike See. violin Nadir Khashimov, violin Amanda Verner. viola Jeong-Hyoun Lee, cello

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COACH

The Brahms quintet was prepared by Joseph Silverstein.

PERFORMERS

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS WEEK AT CURTIS

Wednesday, January 26 at 8 p.m.

Curtis 20/21: Matthias Pintscher, conductor

Evan Hughes, bass-baritone ('10)

Singers from the Curtis Opera Theatre

Perelman Theater at the Kimmel Center

Presented by Philadelphia Chamber Music Society

Henze Five Neapolitan Songs

Pintscher songs from Solomon's garden

Ravel Trois poèmes de Stéphane Mallarmé
Stravinsky Concerto in E-flat ("Dumbarton Oaks")

Tickets: \$27; www.pcmsconcerts.org or (215) 569-8080

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NEXT STUDENT RECITAL

Friday, January 28 at 8 p.m.

Field Concert Hall

Doppler Andante and Rondo

Patrick Williams, flute

Bile Zhang, flute

Hugh Sung, piano ('90)

Lalo Symphonie espagnole in D minor, Op. 21

Jung Min Choi, violin Jungeun Kim, piano

Schumann Sonata No. 1 in F-sharp minor, Op. 11

Andrew Hsu, piano

Programs are subject to change.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-FOURTH STUDENT RECITAL Friday, January 28 at 8 p.m. Field Concert Hall

Andante and Rondo

Andante

Rondo: Allegretto con moto

Patrick Williams, flute Bile Zhang, flute Hugh Sung, piano

Symphonie espagnole in D minor, Op. 21

Allegro non troppo

Scherzando: Allegro molto

Intermezzo: Allegretto non troppo

Andante Rondo: Allegro

Jung Min Choi, violin Jungeun Kim, piano

INTERMISSION

Albert Franz Doppler

(1821 - 83)

Edouard Lalo

(1823 - 92)

Sonata No. 1 in F-sharp minor, Op. 11 ("Florestan und Eusebius")

Robert Schumann (1810–56)

Introduzione: Un poco adagio-Allegro vivace

Aria

Scherzo e intermezzo: Allegrissimo-Lento

Finale: Allegro un poco maestoso

Andrew Hsu, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Jungeun Kim, director of instrumental accompaniment

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Sunday, January 30 at 3 p.m. Curtis 20/21—The Paris Project Field Concert Hall

Messiaen Poèmes pour Mi

Kirsten MacKinnon, soprano Mikael Eliasen, piano

Ravel "Alborada del gracioso" from Miroirs

Sonatine

Alexander Ullman, piano

Don Quichotte à Dulcinée Julian Arsenault, baritone Mikael Eliasen, piano

Trois poèmes de Stéphane Mallarmé

Jazimina MacNeil, mezzo-soprano Curtis 20/21 Ensemble

Vinay Parameswaran, conductor

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS WINTER AT CURTIS
Monday, February 14 at 8 p.m.
Curtis Symphony Orchestra
Juanjo Mena, conductor
Hilary Hahn, violin ('99)
Verizon Hall at the Kimmel Center

The Jack Wolgin Orchestral Concerts

Hindemith
Higdon
Shostakovich
Worzertmusik for Strings and Brass, Op. 50
Violin Concerto (Philadelphia premiere)
Symphony No. 5 in D minor, Op. 47

Tickets: \$5–\$40; Kimmel Center Box Office and Ticket Philadelphia. www.ticketphiladelphia.com or (215) 893-1999

Concert repeat: Tuesday, February 15 at 8 p.m., Perelman Stage, Isaac Stern Auditorium, Carnegie Hall, New York City Tickets: \$16–\$50; Carnegie Hall Box Office, www.carnegiehall.org or (212) 247-7800

Curtis at Carnegie Hall Gala: Tuesday, February 15 at 5 p.m. Preconcert dinner and premium concert tickets.

Proceeds benefit the Student Assistance Fund.

Gala tickets: \$200–\$750; Curtis Development Office.

development@curtis.edu or (215) 893-5279

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-FIFTH STUDENT RECITAL

Curtis 20/21—The Paris Project David Ludwig, artistic director; Don Liuzzi, founder Sunday, January 30 at 3 p.m. Field Concert Hall

4

Don Quichotte à Dulcinée

Chanson romantique Chanson épique

Chanson à boire

Julian Arsenault, baritone Mikael Eliasen, piano Maurice Ravel (1875–1937)

Sonatine

Modéré

Mouvement de menuet

Animé

"Alborada del gracioso" from *Miroirs*

Alexander Ullman, piano

Ravel

Ravel

Trois poèmes de Stéphane Mallarmé

Ravel

Soupir

Placet futile

Surgi de la croupe et du bond

Jazimina MacNeil, mezzo-soprano
Diondré McKinney, flute
Moonyoung Yoon, flute
Stanislav Chernyshev, clarinet
Samuel Boutris, clarinet
Joel Link, violin
Bryan A. Lee, violin
Daniel Hanul Lee, viola
Camden Shaw, cello
Alexander Ullman, piano
Vinay Parameswaran, conductor

INTERMISSION

Poèmes pour Mi

Action de grâce

Paysage

La maison

Épouvante

L'Épouse

Ta voix

Les deux guerriers

Le collier

Prière exaucée

Kirsten MacKinnon, soprano Mikael Eliasen, piano Olivier Messiaen (1908–92)

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, F.OS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Bryan A. Lee, from Radnor, Pa., is a student of Pamela Frank and entered Curtis in 2005.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Kirsten MacKinnon, from Burnaby, British Columbia, is a student of Edith Bers, adjunct faculty, and entered Curtis in 2008.

Jazimina MacNeil, from Lincoln, Mass., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Camden Shaw (Cello '10), from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Moonyoung Yoon, from Scoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

If students study with more than one faculty member, their teachers are listed alphabetically.



NEXT STUDENT RECITAL

Monday, January 31 at 8 p.m. Graduation Recital: Derek Zadinsky, double bass Field Concert Hall

J. S. Bach Suite No. 5 in C minor for Violoncello, BWV 1011

Derek Zadinsky, double bass

Beethoven Sonata No. 2 in G minor for Cello, Op. 5, No. 2

Kodály Sonatina for Cello

Derek Zadinsky, double bass

Jungeun Kim, piano

Handel Passacaglia in G minor,

transcribed by Johan Halvorsen

Joel Link, violin

Derek Zadinsky, double bass

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-SIXTH STUDENT RECITAL Graduation Recital—Derek Zadinsky, double bass Monday, January 31 at 8 p.m. Field Concert Hall

4

Sonatina for Cello

Zoltán Kodály (1882–1967)

Sonata No. 2 in G minor, Op. 5, No. 2

Adagio sostenuto ed espressivo— Allegro molto più tosto presto

Rondo: Allegro

Ludwig van Beethoven (1770–1827)

Derek Zadinsky, double bass Jungeun Kim, piano

INTERMISSION

Suite No. 5 in C minor for Violoncello, BWV 1011

Johann Sebastian Bach (1685–1750)

Prélude

Allemande

Courante

Sarabande

Gavotte

Gigue

Derek Zadinsky, double bass

Passacaglia in G minor

George Frideric Handel (1685–1759)

transcribed by Johan Halvorsen

Joel Link, violin Derek Zadinsky, double bass

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PERFORMERS

Derek Zadinsky, from Seattle, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006. He is the Florence R. Laden Memorial Fellow.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Tuesday, February 1 at 8 p.m. Field Concert Hall

Argento Six Elizabethan Songs

Alize Rozsnyai, soprano

Bile Zhang, flute

Alexander Vvedenskiy, oboe Katya Poplyansky, violin

Xin Shi, cello

Beethoven Concerto in D major, Op. 61

Ze Yu Li, violin

Hugh Sung, piano ('90)

Brahms Sonata No. 2 in F major, Op. 99

Nathan Vickery, cello Xiaohui Yang, piano

Larsen Try Me, Good King: Last Words of the Wives of

Henry VIII

Anna Davidson, soprano Donald St. Pierre, piano

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CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-SEVENTH STUDENT RECITAL Tuesday, February 1 at 8 p.m. Field Concert Hall

Try Me, Good King: Last Words of the Wives of Henry VIII Libby Larsen (b. 1950)

Katherine of Aragon Anne Boleyn Jane Seymour Anne of Cleves Katherine Howard

> Anna Davidson, soprano Donald St. Pierre, piano

Concerto in D major, Op. 61

Allegro ma non troppo

Larghetto

Rondo: Allegro

Ludwig van Beethoven (1770–1827)

Ze Yu Li, violin Hugh Sung, piano

INTERMISSION

Six Elizabethan Songs

Dominick Argento

(b. 1927)

No. 3: Winter

No. 4: Dirge

No. 2: Sleep

No. 1: Spring

No. 5: Diaphenia

No. 6: Hymn

Alize Rozsnyai, soprano
Bile Zhang, flute
Alexander Vvedenskiy, oboe
Katya Poplyansky, violin
Xin Shi, cello
Donald St. Pierre, harpsichord

Sonata No. 2 in F major, Op. 99

Johannes Brahms (1833–97)

Allegro vivace

Adagio affettuoso

Allegro passionato

Allegro molto

Nathan Vickery, cello Xiaohui Yang, piano

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PERFORMERS

Anna Davidson, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Ze Yu Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Katya Poplyansky, from Toronto, is a student of Victor Danchenko and entered Curtis in 2009.

Alize Rozsnyai, from San Diego, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Donald St. Pierre, opera and voice coach

Hugh Sung (Piano '90), collaborative pianist

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NEXT STUDENT RECITAL Wednesday, February 2 at 8 p.m. Field Concert Hall

Brahms Trio in E-flat major, Op. 40
Adedeji Bailes Ogunfolu, horn
Zoë Martin-Doike, violin

Xiaohui Yang, piano

Dvořák Quartet in F major, Op. 96 ("American")

Aaron Timothy Chooi, violin

Joel Link, violin

Ren Martin-Doike, viola Tessa Seymour, cello

Nielsen Quintet in A major, Op. 43

Moonyoung Yoon, flute Samuel Nemec, oboe Samuel Boutris, clarinet Catherine Chen, bassoon Dana Cullen, horn

Schumann Adagio and Allegro, Op. 70

John-Henry Crawford, cello Patrick Kreeger, piano

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-EIGHTH STUDENT RECITAL Wednesday, February 2 at 8 p.m. Field Concert Hall

4

Adagio and Allegro, Op. 70

Robert Schumann (1810–56)

John-Henry Crawford, cello Patrick Kreeger, piano

Quintet in A major, Op. 43

Allegro ben moderato

Menuet

Præludium: Adagio-

Tema con variazioni: Un poco andantino

Moonyoung Yoon, flute Samuel Nemec, oboe Samuel Boutris, clarinet Catherine Chen, bassoon Dana Cullen, horn Carl Nielsen (1865–1931)

Trio in E-flat major, Op. 40

Johannes Brahms (1833–97)

Andante

Scherzo: Allegro Adagio mesto

Finale: Allegro con brio

Adedeji Bailes Ogunfolu, horn Zoë Martin-Doike, violin Xiaohui Yang, piano

INTERMISSION

Quartet in F major, Op. 96 ("American")

Antonín Dvořák (1841–1904)

Allegro ma non troppo

Lento

Molto vivace

Finale: Vivace ma non troppo

Aaron Timothy Chooi, violin Joel Link, violin Ren Martin-Doike, viola Tessa Seymour, cello

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COACHES

The Nielsen quintet was prepared by Ricardo Morales.

The Brahms trio was prepared by Ida Kavafian.

The Dvořák quartet was prepared by Steven Tenenbom.

PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Aaron Timothy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Samuel Nemec, from Midland Park, N.J., is a student of Richard Woodhams and entered Curtis in 2010.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and entered Curtis in 2010.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Moonyoung Yoon, from Seoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL

Friday, February 4 at 8 p.m.

Gian Carlo Menotti: 100th-Anniversary Recital

Field Concert Hall

Menotti

Arias and ensembles from The Consul, Goya,
The Last Savage, The Medium, and
The Saint of Bleecker Street
Selections from Canti della lontananza
Selections from Five Songs
Singers from the Curtis Opera Theatre
Danielle Orlando, piano

Cantilena e scherzo Madeline G. Blood, harp Ike See, violin

Yiying Julia Li, violin Marina Thibeault, viola Gabriel Cabezas, cello

Trio for Violin, Clarinet, and Piano

Stanislav Chernyshev, clarinet Yiying Julia Li, violin Michelle Cann, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261.



MASTER CLASS WITH BORIS BERMAN, PIANO Friday, February 4, 2011, at 10 a.m. Field Concert Hall

Variations in C Minor, WoO 80

Ludwig van Beethoven (1770–1827)

Yue Chu, piano

Sonata No. 2 in D minor, Op. 14

Sergey Prokofiev (1891–1953)

Vivian Cheng, piano

Deux légends

Franz Liszt (1811–86)

Yen Yu Chen, piano

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Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Boris Berman is head of the piano department and music director of the Horowitz Piano Series at the Yale School of Music. He received his formal training at the Moscow Tchaikovsky Conservatory, where he studied with the distinguished pianist Lev Oborin. A prolific recitalist and concert soloist, Mr. Berman has performed with leading orchestras and chamber ensembles in the United States and internationally. He is an active recording artist with critically acclaimed releases on Phillips, Deutsche Grammophon, Melodia, Ottavo, and Chandos labels. His book *Prokofiev's Piano Sonatas: A Guide for the Listener and the Performer* has been recently published on by Yale University Press.

PERFORMERS

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Yue Chu, from Tianjin, China, is a student of Seymour Lipkin and Meng-Chieh Liu and entered Curtis in 2010.

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-NINTH STUDENT RECITAL Gian Carlo Menotti Centenary Celebration Friday, February 4 at 8 p.m. Field Concert Hall

Canti della lontananza, selections

Gian Carlo Menotti ('33) (1911–2007)

Mattinata di neve Il settimo bicchiere di vino Dorme Pegaso Rassegnazione

> Elizabeth Zharoff, soprano Danielle Orlando, piano

Five Songs, selections

The Eternal Prisoner
The Idle Gift
My Ghost
The Swing

Joshua Stewart, tenor Danielle Orlando, piano

Cantilena e scherzo

Madeline G. Blood, harp Ike See, violin Yiying Julia Li, violin Marina Thibeault, viola Gabriel Cabezas, cello "Ora che siam soli ... Ridi se vuoi" from Goya

Allison Sanders, soprano Adam Frandsen, tenor Danielle Orlando, piano

INTERMISSION

"Monica's Waltz" from The Medium

Elizabeth Reiter, soprano Johnathan Ryan McCullough, baritone Danielle Orlando, piano

"I shall find for you shells and stars" ("Lullaby") from $\it The\ Consul$

J'nai Bridges, mezzo-soprano Danielle Orlando, piano

Trio for Violin, Clarinet, and Piano

Capriccio Romanza Envoi

> Stanislav Chernyshev, clarinet Yiying Julia Li, violin Michelle Cann, piano

"Oh, sweet Jesus, spare me this agony" from *The Saint of Bleecker Street*

Elizabeth Zharoff, soprano George Goad, trumpet Singers from the Curtis Opera Theatre Danielle Orlando, piano

The Last Savage, selections

"See how the dying sun sinks in a sea of green"

Anna Davidson, soprano

Jarrett Ott, baritone

Danielle Orlando, piano

"Ah, how fortune waits in hiding to surprise us! ...

The sun is going and we must go too"

Alize Rozsnyai, soprano

Ashley Thouret, soprano

Jazimina MacNeil, mezzo-soprano

Joshua Stewart, tenor

Julian Arsenault, baritone

Allen Boxer, bass-baritone

Thomas Shivone, bass-baritone

Danielle Orlando, piano

(Performer biographies can be found following texts and translations.)

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NEXT STUDENT RECITAL

Monday, February 7 at 8 p.m. Graduation Recital: Jinsun Hong, viola, with Elena Jivaeva, piano Field Concert Hall

Works by J. S. Bach, Beethoven, Rochberg, Tchaikovsky, and Zimbalist

Programs are subject to change.

Gian Carlo Menotti

Born in 1911 in Cadegliano, Italy, Gian Carlo Menotti arrived at Curtis in 1928 to study composition with Rosario Scalero, on the recommendation of Mrs. Arturo Toscanini. He graduated in 1933, remaining close to the school and its founder, Mary Louis Curtis Bok. Mr. Menotti's opera Amelia Goes to the Ball was dedicated to Mrs. Bok and was premiered by Curtis's opera department in 1937, a year before it was produced at the Metropolitan Opera. He served on Curtis's faculty from 1941 to 1955 and again from 1965 to 1971; among his students were Ned Rorem and Lee Hoiby.

Mr. Menotti was a key figure in the history of American opera. He won Pulitzer Prizes for *The Consul* [1950] and *The Saint of Bleecker Street* [1955]. His other works include such twentieth-century standards as *Amahl and the Night Visitors*, *The Medium*, and *The Telephone*. Several of his operas were successfully produced on Broadway. Mr. Menotti's output extended to orchestral and chamber works, as well as libretti for his own operas and for those of other composers, including *Vanessa* by lifelong friend and fellow Curtis alumnus Samuel Barber. He founded the Festival of Two Worlds in Spoleto, Italy, in 1958 and directed it for several decades, also helping to establish the festival's American counterpart in Charleston, S.C.

Mr. Menotti attributed much of his success to his studies in Philadelphia. "I owe everything to the Curtis. It was the start of my career," he told *Overtones* in a 2003 interview. "Without the Curtis, I don't know, I probably would have gone back to Italy and wait in vain for somebody to play my operas."

Mr. Menotti passed away in Monte Carlo in 2007, at the age of ninety-five.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FORTIETH STUDENT RECITAL

Graduation Recital—Jinsun Hong, viola, with Elena Jivaeva, piano

Monday, February 7 at 8 p.m.

Field Concert Hall

An die ferne Geliebte, Op. 98

Auf dem Hügel sitz ich spähend Wo die Berge so blau Leichte Segler in den Höhen Diese Wolken in den Höhen Es kehret der Maien

Nimm sie hin denn diese Lieder

Jinsun Hong, viola Elena Jivaeva, piano Ludwig van Beethoven (1770–1827)

Suite No. 2 in D minor for Violoncello, BWV 1008

Prélude

Allemande

Courante

Sarabande

Menuet

Gigue

Johann Sebastian Bach (1685–1750)

Jinsun Hong, viola

INTERMISSION

Sonata for Viola and Piano

Allegro moderato Adagio lamentoso Fantasia: Epilogue George Rochberg ('48) 1918-2005

None, but the Lonely Heart, Op. 6, No. 6 Peter Ilich Tchaikovsky transcribed by William Primrose

(1840 - 93)

"Tango" from Sarasateana for Violin arranged by William Primrose

Efrem Zimbalist (1889 - 1985)

Jinsun Hong, viola Elena Jivaeva, piano

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PERFORMERS

Jinsun Hong, from Seoul, is a student of Misha Amory and entered Curtis in 2007. She is an Edwin B. Garrigues Annual Fellow.

Elena Jivaeva, staff pianist

NEXT STUDENT RECITAL

Wednesday, February 9 at 8 p.m.

Field Concert Hall

Sonata No. 2 in A minor, BWV 1003 I. S. Bach

Zoë Martin-Doike, violin

Quartet in B minor, Op. 11 Barber

Amalia Hall, violin Hannah Ji, violin Jessica T. Chang, viola

Nathan Vickery, cello

Bruch Romanze in F major, Op. 85

Jessica T. Chang, viola

Francesco Lecce-Chong, piano

Dvořák Trio in E minor, Op. 90 ("Dumky")

> Yu-Chien Tseng, violin John-Henry Crawford, cello

Daniel Hsu, piano

Messiaen Le merle noir

> Patrick Williams, flute Hugh Sung, piano ('90)

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THIS WINTER AT CURTIS
Monday, February 14 at 8 p.m.
Curtis Symphony Orchestra
Juanjo Mena, conductor
Hilary Hahn, violin ('99)
Verizon Hall at the Kimmel Center

The Jack Wolgin Orchestral Concerts

Hindemith

Higdon

Shostakovich

Konzertmusik for Strings and Brass, Op. 50

Violin Concerto (Philadelphia premiere)

Symphony No. 5 in D minor, Op. 47

Tickets: \$5-\$40; Kimmel Center Box Office and Ticket Philadelphia, www.ticketphiladelphia.com or (215) 893-1999

Concert repeat: Tuesday, February 15 at 8 p.m., Perelman Stage. Isaac Stern Auditorium, Carnegie Hall, New York City Tickets: \$16–\$50; Carnegie Hall Box Office, www.carnegiehall.org or (212) 247-7800

Curtis at Carnegie Hall Gala: Tuesday, February 15 at 5 p.m. Preconcert dinner and premium concert tickets.

Proceeds benefit the Student Assistance Fund.

Gala tickets: \$200-\$750; Curtis Development Office,
development@curtis.edu or (215) 893-5279



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-FIRST STUDENT RECITAL Wednesday, February 9 at 8 p.m. Field Concert Hall

Sonata No. 2 in A minor, BWV 1003

Johann Sebastian Bach (1685–1750)

Grave Fuga

Andante

Allegro

Zoë Martin-Doike, violin

Romanze in F major, Op. 85

Max Bruch (1838–1920)

Jessica T. Chang, viola Francesco Lecce-Chong, piano

Le merle noir

Olivier Messiaen (1908–92)

Patrick Williams, flute Hugh Sung, piano

Quartet in B minor, Op. 11

Molto allegro e appassionato Molto adagio—Molto allegro

> Amalia Hall, violin Hannah Ji, violin Jessica T. Chang, viola Nathan Vickery, cello

> > INTERMISSION

Trio in E minor, Op. 90 ("Dumky")

Lento maestoso-

Allegro vivace, quasi doppio movimento Poco adagio—Vivace non troppo Andante

Andante moderato (quasi tempo di marcia)

Allegro

Lento maestoso—Vivace, quasi doppio movimento Yu-Chien Tseng, violin John-Henry Crawford, cello Daniel Hsu, piano

Samuel Barber ('34)

Antonín Dvořák

1841-1904

(1910 - 81)

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COACH

The Barber quartet was prepared by Peter Wiley.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Francesco Lecce-Chong, from Longmont, Colo., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Hugh Sung (Piano '90), collaborative pianist

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NEXT STUDENT RECITAL

Friday, February 11 at 8 p.m.

Graduation Recital: Christina Naughton, piano

Field Concert Hall

J. S. Bach Selections from Die Kunst der Fuge, BWV 1080

Beethoven Sonata No. 30 in E major, Op. 109

Brahms Variations and Fugue on a Theme by Handel,

Op. 24

Ligeti Étude No. 13: L'escalier du diable

Christina Naughton, piano

Mendelssohn Allegro brillante in A major, Op. 92

Christina Naughton, piano Michelle Naughton, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (2°5) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

4:

FORTY-SECOND STUDENT RECITAL Graduation Recital—Christina Naughton, piano Friday, February 11 at 8 p.m. Field Concert Hall

4

Étude No. 13: L'Escalier du diable

György Ligeti (1923–2006)

Sonata No. 30 in E major, Op. 109

Vivace, ma non troppo

Prestissimo

Andante molto cantabile ed espressivo

Ludwig van Beethoven (1770–1827)

Die Kunst der Fuge, BWV 1080, Selections

Contrapunctus IV
Contrapunctus IX a 4, alla duodecima
Christina Naughton, piano

Johann Sebastian Bach (1685–1750)

INTERMISSION

Variations and Fugue on a Theme by Handel, Op. 24

Johannes Brahms (1833–97

Christina Naughton, piano

Allegro brillante in A major, Op. 92

Felix Mendelssohn (1809–47

Christina Naughton, piano Michelle Naughton, piano

*

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•

PERFORMERS

Christina Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007. She is the Hirsig Family Fellow.

Michelle Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS WINTER AT CURTIS
Monday, February 14 at 8 p.m.
Curtis Symphony Orchestra
Juanjo Mena, conductor
Hilary Hahn, violin ('99)
Verizon Hall at the Kimmel Center

The Jack Wolgin Orchestral Concerts

Hindemith

Higdon

Shostakovich

Konzertmusik for Strings and Brass, Op. 50

Violin Concerto (Philadelphia premiere)

Symphony No. 5 in D minor, Op. 47

Tickets: \$5–\$40; Kimmel Center Box Office and Ticket Philadelphia, www.ticketphiladelphia.com or (215) 893-1999

Concert repeat: Tuesday, February 15 at 8 p.m., Perelman Stage, Isaac Stern Auditorium, Carnegie Hall, New York City Tickets: \$16–\$50; Carnegie Hall Box Office, www.carnegiehall.org or (212) 247-7800

Curtis at Carnegie Hall Gala: Tuesday, February 15 at 5 p.m. Preconcert dinner and premium concert tickets.

Proceeds benefit the Student Assistance Fund.

Gala tickets: \$200–\$750; Curtis Development Office,
development@curtis.edu or (215) 893-5279

NEXT STUDENT RECITAL

Wednesday, February 16 at 8 p.m. Field Concert Hall

Bartók Concerto for Viola and Orchestra

Jessica T. Chang, viola

Francesco Lecce-Chong, piano

Prokofiev Sonata in D major, Op. 94bis

Ji-Won Song, violin Jiuming Shen, piano

Ravel La Valse

Michelle Naughton, piano Christina Naughton, piano

Stravinsky Le Sacre du printemps for Orchestra

Yue Chu, piano Michelle Cann, piano

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THIS SPRING AT CURTIS

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Student Recital Series

Field Concert Hall

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February

20 ALUMNI RECITAL SERIES:

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Field Concert Hall, 3 p.m. ;

Michael Tree, viola (Violin '55)
Benjamin Beilman, violin
Milena Pajaro-van de Stadt, viola ('10)

Camden Shaw, cello ('10) Yekwon Sunwoo, piano

Works by Bartók, Joachim, Leclair, Piston, and Rolla

20 CURTIS 20/21

St. Mark's Church, 7 p.m. Works by Ravel

27 CURTIS STUDENT RECITAL AT

LONGWOOD GARDENS

Longwood Gardens Ballroom, Kennett Square, Pa., 1 p.m.

And throughout the spring on Saturday afternoons at 1 p.m. See www.curtis.edu for details.

27 PECO FAMILY CONCERT SERIES:

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Field Concert Hall, 2 p.m. and 4 p.m.

March

ALUMNI RECITAL SERIES: YUJA WANG ('08)

Field Concert Hall 8 p.m. Works by Mendelssohn, Mussorgsky, Rachmaninoff, Saint-Saëns, Schubert, and Scriabin

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Field Concert Hall, 8 p.m.

Kelly Coyle, clarinet Ayane Kozasa, viola

Ignat Solzhenitsyn, piano ('95) Works by Brahms, Hagen, Kurtág, and Mozart

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Perelman Theater at the Kimmel Center, Presented by Kimmel Center Presents in association with the Opera Company of Philadelphia

Corrado Rovaris, conductor Emma Griffin, stage director

April

2 CURTIS SYMPHONY ORCHESTRA

Verizon Hall at the Kimmel Center, 8 p.m.

Christoph Eschenbach, conductor Di Wu, piano ('05)

Thomas Bloch, ondes Martenot

Presented in collaboration with PIFA, the Philadelphia International Festival of the Arts

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Joan Tower

April 29, Field Concert Hall, 8 p.m. May 5, Miller Theater, New York City, 8 p.m.

May

5-8 CURTIS OPERA THEATRE

MOZART IDOMENEO

Prince Music Theater

George Manahan, conductor Chas Rader-Shieber, stage director



The Curtis Institute of Music receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment

for the Arts, a federal agency.

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CURTIS SYMPHONY ORCHESTRA

Juanjo Mena, conductor Hilary Hahn, violin

Monday, February 14, 2011

Verizon Hall at the Kimmel Center

HINDEMITH

Konzertmusik for Strings and Brass, Op. 50

Part I: Mäßig schnell, mit Kraft

Part Ib: Sehr breit, aber stets fleißend

Part II: Lebhaft

Part Hb: Langsam

Part IIc: Im ersten Zeitmaß (Lebhaft)

HIGDON

Violin Concerto (Philadelphia premiere)

1726

Chaconni

Fly Forward

Ms. Hahn and Ms. Higdon will be available during intermission and following the performance to sign CDs in the Kimmel Center lobby.

INTERMISSION

SHOSTAKOVICH

Symphony No. 5 in D minor, Op. 47

Moderato

Allegretto

Largo

Allegro non troppo

THE JACK WOLGIN ORCHESTRAL CONCERTS

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

PROGRAM NOTES

Paul Hindemith: Konzertmusik for Strings and Brass, Op. 50

Born in Hanau, Germany, November 16, 1895; died in Frankfurt, December 28, 1963

While still in his twenties, Paul Hindemith established himself as Germany's premier living musician. As a composer he had enraged and startled the public with expressionistic theater works like Mörder, Hoffnung der Frauen (Murder, the Hope of Women) and orchestral and chamber music that joined Baroque idioms with highly advanced chromaticism. As an influential professor at the Berlin Conservatory he had devised revolutionary methods for the teaching of counterpoint and composition. As a performer he had carved out a niche as a master of many instruments, most notably as one of the world's leading violists. Later, when the Nazis began to make his life intolerable, he would abandon Germany; but in the 1920s he was one of the Weimar Republic's most promising musicians.

Beginning in 1922, partly under the influence of the neoclassical fervor that was sweeping Europe, Hindemith wrote a number of brilliant works that he called Kammermusik (chamber music) or Konzertmusik (concert music). These were essentially "ensemble concertos"—ingenious and unconventional works involving one or more solo instruments or two contrasting instrumental groups, modeled after the Baroque concerto grosso. The seven works of the Kammermusik series occupied him until 1927, after which he wrote the Konzertmusik series for larger forces—again, each for a different grouping. The last of these, the Concert Music, Op. 50, was scored for "the strongest possible string quartet (i.e., a full orchestral string section), four horns, four trumpets, three trombones and tuba," as the composer wrote. Lacking the warm, rounded sound of woodwinds, the texture displays a brilliantine, sharply etched quality.

Op. 50 was written in response to a commission from the Boston Symphony Orchestra in celebration of its fiftieth anniversary—one of a series of works requested of leading composers for the occasion. Hindemith was in distinguished company: Stravinsky contributed his *Symphony of Psalms* to the effort, Howard Hanson his "Romantic" Symphony, Prokofiev his Fourth Symphony, Albert Roussel his Third. Hindemith composed his Concert Music in December 1930 in Berlin and Switzerland, and Serge Koussevitzsky conducted the Bostonians in its premiere on April 3, 1931.

The composer is specific in labeling the two segments of his Concert Music "parts" rather than movements, but because Part I contains both a vigorous opening section and a quieter passage resembling a slow movement, the overall effect is of a symphony of sorts. The opening segment features the strings and brass in separate, successive passages, while the slow movement brings them more into interplay with each other—with the strings and horn singing a plaintive tune accompanied by pensive, increasingly insistent brass interjections. In Part II the brass section continues to play a supporting role initially, at a much quicker tempo. Lively outer sections bookend a lyrical passage in which strings alternate with brass solo statements. The initial material returns to round out a sort of tripartite structure, followed by a coda that contains material from both sections, and a broad-gestured conclusion suggesting a celebratory mood.

Jennifer Higdon: Violin Concerto

Born in Brooklyn, N.Y., December 31, 1962; living in Philadelphia

"I have always been in a little bit of awe over the Pulitzer," composer Jennifer Higdon wrote on *NewMusicBox* in April 2010. "It has seemed like something so far off in the distance, a reflection on a hiking trail, way up on the side of a mountain." Higdon had just scaled that mountain and captured that clusive something, as she wrote these words immediately on learning she had received the Pulitzer Prize in music.

The work so honored was her Violin Concerto, composed for Hilary Hahn on a commission from the Curtis Institute of Music and three prominent symphony orchestras. The Pulitzer committee described the work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." The London Times noted that "Higdon seems to have absorbed and assimilated something from almost everything that exists in the violin repertoire—and yet she speaks with a fresh and confident voice of her own." It was the composer's second big milestone of 2010: In January her Percussion Concerto had garnered a Grammy for Best Contemporary Classical Composition.

Yet these were simply the most recent honors in an amazing adventure that began not so long ago. In just a decade Higdon has grown from a figure little known outside her home base of Philadelphia to one of the most celebrated composers of her generation. Born in Brooklyn but raised in eastern Tennessee, she studied flute at Bowling Green State University and composition at Curtis. She then earned her master's and doctoral degrees in composition from the University of Pennsylvania. She returned to Curtis as a faculty member, where she now holds the Milton L. Rock Chair in Composition Studies.

Higdon's music is communicative, intuitive in structure, and brilliantly orchestrated, blending elements of tonality with dissonance and raucous energy. Her works can be heard on nearly fort

Thoughts from the Composer



Thelieve that one of the most rewarding aspects of life is exploring and discovering the magic and mysteries held within our universe. For a composer this thrill often takes place in the writing of a concerto ... It is the exploration of an instrument's world, a journey of the imagination, confronting and stretching an instrument's limits, and discovering a particular performer's gifts.

The first movement of this concerto, written for the violinist, Hilary Hahn, carries a somewhat enigmatic title of "1726." This number represents an important aspect of such a journey of discovery, for both the composer and the soloist. 1726 happens to be the street address of

the Curtis Institute of Music, where I first met Hilary as a student in my twentieth-century music class. An exceptional student, Hilary devoured the information in the class and was always open to exploring and discovering new musical languages and styles. As Curtis was also a primary training ground for me as a young composer, it seemed an appropriate tribute.

Photo by J. Henry Fai

different CDs. Her *blue cathedral*, as recorded by the Atlanta Symphony under the baton of fellow Curtis alumnus Robert Spano, reached the classical Billboard chart; their subsequent recording of the Concerto for Orchestra and *City Scape* won a Grammy Award.

In September 2010 Deutsche Grammophon released Hilary Hahn's recording of the Pulitzerwinning Violin Concerto with the Royal Liverpool Philharmonic under Vasily Petrenko, on a disc which quickly climbed to the top of the Billboard and Amazon.com charts.

"The Pulitzer isn't just about me or the Violin Concerto," Higdon noted in her *NewMusicBox* article. "It's also about ... the myriads of folks who have taught me in various ways." Teachers, colleagues, musicians who have performed her music, and not least her students at Curtis: All have played a role in forming who she is, Higdon says. "So for me, the Pulitzer gives me a chance to thank those who have helped me along the way, who each lit a part of the trail in the journey."

This work was commissioned by the Indianapolis Symphony, the Toronto Symphony Orchestra, the Baltimore Symphony Orchestra, and the Curtis Institute of Music. The commissioning of the Violin Concerto was made possible with the generous support of the LDI, Ltd., and the Lacy Foundation, the Randolph S. Rothschild Fund, and the commissioning orchestras.

Dmitri Shostakovich: Symphony No. 5 in D minor, Op. 47

Born September 25, 1906 in St. Petersburg; died August 9, 1975 in Moscow

While the debate over Shostakovich's politics continues to rage in the academic world, most audience members just want to listen to the music and take it at face value. Still, it's hard to deny the effect that the Soviet regime's frequently oppressive policies had on the art produced under it. And one is hard-pressed to think of a twentieth-century composer who more overtly expressed his personal tribulations in his music—burdens that were nearly always related to the tumult that characterized any composer's life under the Soviet system. This is why even today, as the

To tie into this title, I make extensive use of the intervals of unisons, sevenths, and seconds throughout this movement.

The excitement of the first movement's intensity certainly deserves the calm and pensive relaxation of the second movement. This title, "Chaconni," comes from the word "chaconne." A chaconne is a chord progression that repeats throughout a section of music. In this particular case, there are several chaconnes, which create the stage for a dialogue between the soloist and various members of the orchestra. The beauty of the violin's tone and the artist's gifts are on display here.

The third movement, "Fly Forward," seemed like such a compelling image that I could not resist the idea of having the soloist do exactly that. Concerti throughout history have always allowed the soloist to delight the audience with feats of great virtuosity, and when a composer is confronted with a real gift in the soloist's ability to do so, well, it would be foolhardy not to allow that dream to become a reality.

relatively new openness in Russian politics and culture allows us to focus more on aesthetic and artistic aspects of Soviet music, many of Shostakovich's works are best understood in the context of the swirling political fervor into which they were born.

None more so than the Fifth Symphony, born during one of the composer's most serious crises. During the 1930s some of the nation's greatest creativity poured from Soviet pens. At the same time Stalin's purge, later called the Great Terror, was leading to arrests, imprisonments, and even murders of artists, writers, musicians, and others. In 1936 it was Shostakovich's turn to come under attack. His opera *Ludy Macbeth of Misensk* was harshly criticized as too modern in January 1936. The now-famous article in *Pravda*, "Muddle Instead of Music," was followed the next week in the same newspaper by an attack on Shostakovich's ballet *The Limbid Stream*.

The composer withdrew his forward-looking Fourth Symphony, already in rehearsal with the Leningrad Philharmonic. He could not risk further disfavor; the Fourth did not receive its premiere until 1961. So precarious was his political status at this time that the premiere of the Fifth Symphony—in November 1937 at Leningrad's Philharmonic Hall—was reportedly one of the most anxious moments in the composer's life. He even feared arrest.) Instead, the symphony, which Shostakovich characterized as the "practical creative reply of a Soviet artist to just criticism," was greeted with one of the warmest responses he'd received from an audience. The initial official response to such a vociferous public display was, oddly, one of suspicion: that the audience consisted of hand-picked Shostakovich fans bent on resuscitating his reputation.

Another theory about the Fifth, though, was advanced by Solomon Volkov's controversial *Testimon*, published in 1979, which claims to be a memoir based on interviews with the composer. Though some scholars have denounced Volkov's account as unreliable, the composer's own friends and colleagues have corroborated parts of it—or at least the spirit of it. Volkov suggests that behind the official obedience lay secretly subversive subtexts, and not just in the Fifth Symphony but in many of the composer's works.

According to *Testimony*, the Fifth Symphony was not just Shostakovich's apologetic plea for redemption from his formalist sins; it was a secret memorial for the millions who died under Stalin's Terror. The composer is quoted as having provided the following explanation for the "joy" of the Symphony's last movement: "What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat, as in *Borts Godunov*. It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing.' What kind of apotheosis is that? You have to be a complete oaf not to hear that." According to this version of events, the audience's warm response to the Fifth perhaps indicated that they understood its hidden messages and ironies.

The scholars' arguments over Volkov's account have grown tedious, but the most sensible picture of Shostakovich that has emerged from the debates is of a sort of split personality, an artist who could be as multifaceted as he needed to be to survive a lifetime under a deeply conflicted society. Whether penance or critique or both, the Fifth remains musically the composer's most satisfying symphony, and the one that audiences everywhere have embraced most wholeheartedly. It seems plain that Shostakovich responded to official criticism with a work of simpler language, with expansive themes and a fundamental tonal grounding.

The first movement begins with a startling, conflicted introduction, whose jagged theme is transformed to become the tranquil principal subject of the movement proper. The latter is heard first over a snave ostinato in the strings and reappears in various guises throughout the



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Symphony. The scherzo-like Allegretto is a sort of gloss on the second movement of Mahler's Fourth Symphony, complete with its biting, "dance of death" violin solo. The slow movement's unmistakable tragedy gives way to an expansive finale that weaves the work's conceptual threads together into a logically convincing, though hardly exultant, resolution.

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BIOGRAPHIES

Juanjo Mena, conductor

Juanjo Mena is chief conductor designate of the BBC Philharmonic in Manchester; he is also principal guest conductor of the Bergen (Norway) Philharmonic and chief guest conductor at the Teatro Carlo Felice in Genoa, Italy. Previously he was principal conductor and artistic director of the Bilbao Symphony Orchestra, with whom he recorded a complete collection of Basque symphonic music, available on the Naxos label.

Mr. Mena's North American debut with the Baltimore Symphony in 2004 has led to annual re-engagements as well as a host of recent or upcoming debuts, including the Atlanta, Cincinnati, Colorado, Houston, Indianapolis, Kansas City, and Oregon symphonies, and the Philadelphia Orchestra. Recent international appearances have included the BBC, Bucharest, La Scala, Oslo, and Santiago philharmonics; Berlin Radio, São Paulo, and Spanish Radio Television (RTVE) symphony orchestras; French National, Suisse Romande, and Tokyo Metropolitan orchestras; and Orchestra Sinfonica Nazionale della RAI. Future engagements include the Danish Radio, New Zealand, and Prague symphonies; Dresden and Netherlands Radio philharmonics; Orchestre National de Lyon; and Real Filharmonía de Galicia. Also active in opera, Mr. Mena has lead productions of Billy Budd, Eugene Onegin. Le nozze di Figano. Dei Flugende Hollander, Salam, Elektra, Aradia auf Naxos. Bluebeard's Castle, and Erwartung. He is scheduled to conduct Instan and Isolde in

Bilbao in the autumn of 2011.

Born in Vitoria, Spain Mr. Mena began his musical training at the Vitoria-Gasteiz Conservatory. He studied composition and orchestration with Carmelo Bernaola and conducting with Enrique Garcia-Asensio at the Royal Higher Conservatory of Music in Madrid, where he received the Prize of Honor. Under a Guridi-Bernaolo Scholarship, he pursued further conducting studies in Munich with Sergiu Celibidache. In 2002 Mr. Mena was awarded the Ojo Critico Prize by Radio Nacional de España in recognition of his career and dedication to contemporary music.

For more information, please visit www.juanjomena.com.

Juanjo Mena is represented by Schmidt Artists International, Inc., 59 E. 54th Street, Suite 83, New York, NY 10022.

Jennifer Higdon, composer

Jennifer Higdon, hailed by the Washington Post as "a savvy, sensitive composer with a keen ear, an innate sense of form, and a generous dash of pure esprit," is one of America's most frequently performed composers. She started late in music, teaching herself to play flute at fifteen, beginning formal musical studies at eighteen, and starting to compose at twenty-one. She received a Bachelor of Music from Bowling Green State University in Ohio, a Diploma from the Curtis Institute of Music in 1988, and an M.A. and Ph.D. from the University of Pennsylvania. In addition she has studied conducting with Robert Spano and flute with Judith Bentley.



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She is the recipient of the 2010 Pulitzer Prize for Music for her Violin Concerto, a 2009 Grammy Award Best New Contemporary Classical Recording for her Percussion Concerto, a Guggenheim Fellowship, Pew Fellowship, and awards from the American Academy of Arts and Letters, National Endowment for the Arts, and ASCAP.

Dr. Higdon's list of commissioners is extensive and includes the Cleveland, Minnesota, and Philadelphia orchestras; Atlanta, Baltimore, Chicago, Dallas, Indianapolis, and Pittsburgh symphonies; St. Paul Chamber Orchestra; Gary Graffman; Hilary Hahn; the President's Own Marine Band; Tokyo String Quartet; Philadelphia Singers; Mendelssohn Club; and eighth blackbird.

Dr. Higdon joined the faculty of the Curtis Institute of Music in 1994; she holds the Milton L. Rock Chair in Composition Studies. For more information, please visit www.jenniferhigdon.com.

Hilary Hahn, violin

Violinist Hilary Hahn is celebrated for her probing interpretations, technical brilliance, and spellbinding stage presence. Extensive touring and acclaimed recordings over the past decade and a half have made her one of the most sought-after artists on the international concert circuit. Ms. Hahn appears regularly with the world's elite orchestras and on the most prestigious recital series in Europe, Asia, Australasia, and North and South America. In the 2010–11 season, she will perform in fifty-six cities across four continents

Ms. Hahn has released eleven feature albums on the Deutsche Grammophon and Sony labels, three DVDs, and an Oscarnominated movie soundtrack. One of her recent concerto recordings, which paired Schoenberg and Sibelius, debuted at number one and spent the next twenty-three weeks on

the Billboard classical charts. This album brought Hahn her second Grammy Award, the 2009 award for Best Instrumental Soloist Performance with Orchestra. Her first came from a 2003 album containing the concertos of Brahms and Stravinsky. Ms. Hahn has also collaborated with several nonclassical musicians, appearing on albums with art-rock band ... And You Will Know Us by the Trail of Dead and singer/songwriters Tom Brosseau and Josh Ritter.

Ms. Hahn entered the Curtis Institute of Music in 1990, at the age of ten, and studied with the legendary Jascha Brodsky until age seventeen. Though she completed Curtis's requirements at sixteen, Ms. Hahn deferred graduation and remained at the school taking additional electives in language and literature, coaching regularly with Jaime Laredo, and studying chamber music with Felix Galimir and Gary Graffman. She received a Bachelor of Music degree from Curtis in 1999.

An avid writer, Ms. Hahn posts journal entries and information for musicians and concertgoers on her website www.hilaryhahn.com and produces video for her YouTube channel www.youtube.com/hilaryhahnvideos. Additionally her violin case comments on life as a traveling companion on Twitter, www.twitter.com/violincase.

Hilary Hahn appears by arrangement with IMG Artists, 152 W. 57th Street, 5th Floor, New York, NY 10019. Ms. Hahn's recordings are available on Deutsche Grammophon and on Sony Classical/Sony BMG Masterworks.

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Curtis provides full-tuition scholarships to all students, and admissions are based on artistic promise alone. Students may pursue a Diploma or a Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or a Professional Studies Certificate. In a uniquely nurturing environment, the school's superb faculty encourages students to grow as artists, as members of the Curtis community, as musical leaders, and as advocates for their art form.

The Curtis Symphony Orchestra has been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra presents three concerts annually under the direction of eminent conductors in Verizon Hall at the Kimmel Center, as well as frequent concerts at New York's Carnegie Hall. Visiting conductors—such as Charles Dutoit, Simon Rattle, and Michael Tilson Thomas—also lead the Curtis Symphony Orchestra in readings of major repertoire. This professional training, under the direction of Otto-Werner-Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad.

The Curtis Opera Theatre, under the artistic direction of Mikael Eliasen, is the performing entity of the Curtis Vocal Studies Department. Each season the Curtis Opera Theatre presents at least four fully staged productions, working with established professional directors and designers who create fresh interpretations of standard repertoire and contemporary works. All of the department's twenty-five voice and opera students are cast repeatedly each season, providing them a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

The **Student Recital Series** offers more than one hundred free public performances each season. Students perform solo and chamber works in Field Concert Hall almost every Monday, Wednesday, and Friday night throughout the school year, with additional recitals in the spring. Curtis's student recitals make 24,000 free seats available to Philadelphians every year. For a weekly schedule, consult www.curtis.edu or call the Student Recital Hotline at [215] 893-5261.

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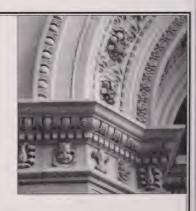
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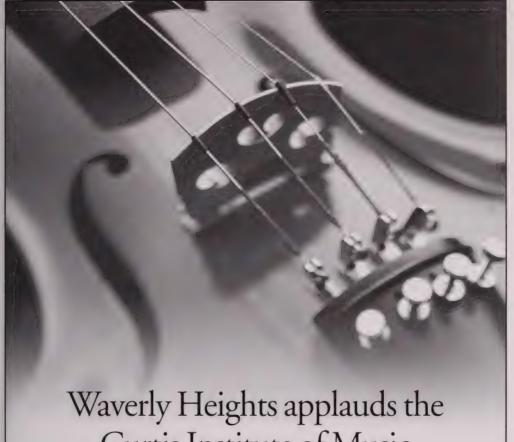
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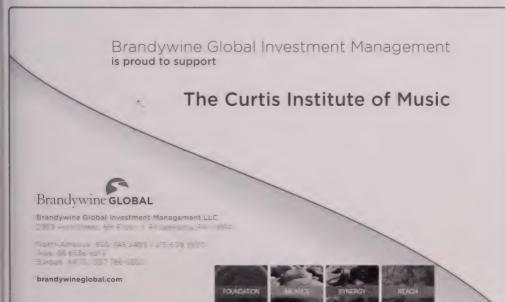
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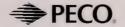


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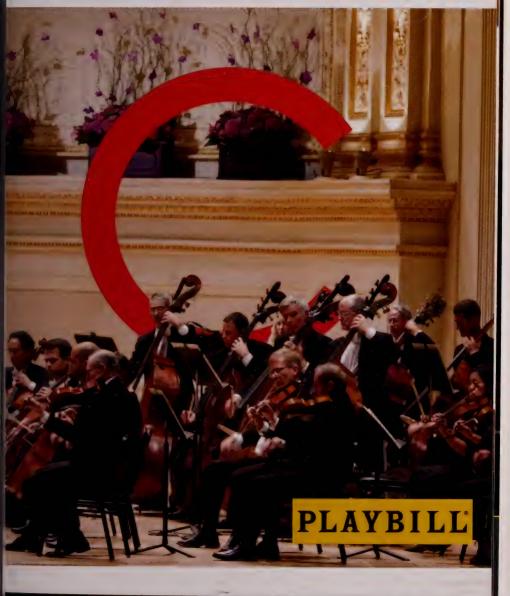
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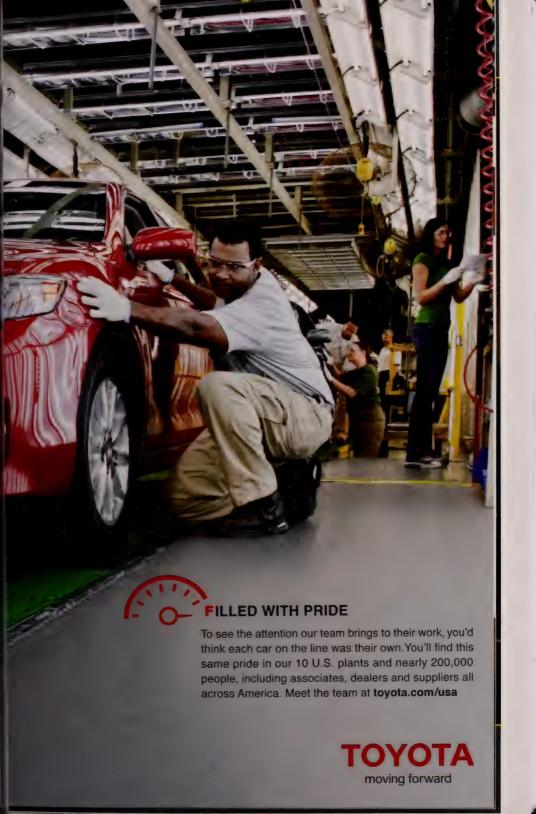
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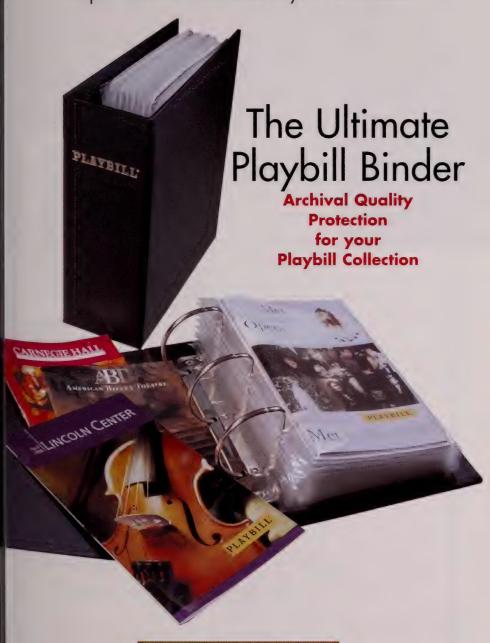
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For more than a decade, Carnegie Hall has built a compelling tradition of inviting some of the finest musicians of our time to curate far-reaching concert series within a season. These series, often involving collaborations with other leading musicians and ensembles, provide wonderful ways for audiences to more deeply explore an artist's talents and musical viewpoints.

This season, acclaimed violinist Christian Tetzlaff is one of two artists, along with singer-songwriter James Taylor, to create a special *Perspectives* series for Carnegie Hall. A thoughtful and generous musician, Christian's sevenconcert series—including explorations of 17 works, classical to contemporary—exemplifies his talents as soloist, chamber musician, and educator. One only needs to look at his March *Perspectives* program, joining James Levine and the Boston Symphony Orchestra as soloist in all three works on the evening's concert—from Mozart to Bartók to Birtwistle—to appreciate his incredible versatility as an artist.

We were also excited this season to appoint Brad Mehldau, an innovative composer and a great jazz pianist known for exploring the space between improvisation and notated composition, as Carnegie Hall's Richard and Barbara Debs Composer's Chair. Brad's much-anticipated recital this month with mezzo-soprano Anne Sofie von Otter features the New York premiere of *Love Songs*, a newly expanded song cycle, originally commissioned by Carnegie Hall. His fascinating four-concert season-long residency features new works to be discovered, traditional classical music, and jazz standards, illustrating not only his infectious artistic curiosity, but also the wide range of music that has influenced him.

Passing along their knowledge to the next generation, Christian and Brad have also included workshops with promising young artists as part of their season activities, continuing another Carnegie Hall tradition that connects great musicians with young talent. We're grateful for all their creative energies in developing this special programming, and truly excited to share it with you.

Share your thoughts.

Clive Gillinson
Carnegie Hall
881 Seventh Avenue
New York, NY 10019
execoffice@carnegiehall.org

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BARTÓK'S CONCERTO FOR ORCHESTRA

Mar 17

LIGETI Concert Românesc HAYDN Symphony No. 7, Le Midi BARTÓK Concerto for Orchestra nyphil.org/hungarian2

BLUEBEARD'S CASTLE

Mar 18, 19, 22

Michelle DeYoung Mezzo-soprano Gábor Bretz Bass

LIGETI Concert Românesc HAYDN Symphony No. 7, Le Midi BARTÓK Bluebeard's Castle

nyphil.org/hungarian3

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Mar 24, 25, 26

Olli Mustonen Piano Women of the New York Choral Artists Joseph Flummerfelt Director

HAYDN Symphony No. 8, Le Soir BARTÓK Piano Concerto No. 1 LIGETI Clocks and Clouds BARTÓK Suite from The Miraculous Mandarin

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Carnegie Hall Presents

Christian Tetzlaff

From His Point of View

Carnegie Hall invites top-notch performers from a host of musical worlds to showcase their talents-as well as their musical interests and philosophieswith broad-ranging Perspectives series. As one of this season's Perspectives artists, violinist Christian Tetzlaff recently discussed upcoming highlights in his series with Jeremy Geffen, Carnegie Hall's Director of Artistic Planning.



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Leila Josefowicz, violin ADAMS: Violin Concerto BRUCKNER: Symphony No.7

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Franz Welser-Most

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Of the pieces that you're performing during your *Perspectives* series, does any single work stand out as a personal favorite?

Bartók's Second Violin Concerto is one of my favorites. Bartók, for whatever reason, knew better than anybody else how to write for the violin. He was a piano player, but the idiomatic language, the feeling for the melodies, and even his understanding of what you can do on the fiddle are perfect.

And you're performing it with James Levine and the Boston Symphony, along with two other works for violin and orchestra. It's the first time that I can think of when James Levine has given an entire evening with his orchestra to one soloist.

I have to say that it wasn't my idea. He insisted on it. But naturally, it's a wonderful opportunity.

In addition to the Boston concert, which other performances in this series stand out to you?

I think the most unusual and exciting of all the evenings will be the one in May with violinist Antje Weithaas because a violin duo recital is a very rare thing, and the music we have here is spectacular. The "Grand Duo" by Eugène Ysaÿe, for example, is a masterpiece in which a violinist can do whatever he feels like doing.

How did the two of you meet?

I met Antje during the first Heimbach Chamber Music Festival, where we have since performed every year for 10 years. It's not often that you have such closeness with someone who plays the same instrument. You just don't get to perform together very often, yet you feel like kindred spirits.

You return to Carnegie Hall with the Tetzlaff Quartet this April in a performance that includes Schoenberg's First String Quartet—a piece that you have performed all over the world.



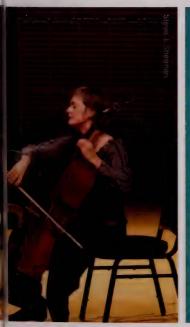
This quartet is the direct successor of the *Verklärte Nacht*—two of his last works in the grand, romantic, fantastical style. The quartet is tonal, wild, and gigantic (a 45-minute, single-movement structure). As a quartet, we met with this piece. It was the first piece we ever played, so for us it's very important. And it's simply amazing. It's the *Verklärte Nacht* turned into a longer, very exciting piece that expands in every direction.

One thing that I think we've all come to associate with you and your playing is that you seem to be able to eliminate the accumulated weight of tradition from a piece of music and go back to what was actually written.

I was lucky to be raised as a musician by somebody who would never give me an edited violin part. I only got the full orchestra score. But I think what it takes—even more important than going back to a clean score—is to seriously take into account what the composer expected to hear at the time. That has very little to do with what you can actually write down. It is really about the traditions at that time, not about the traditions of *our* time. It simply doesn't make sense to apply our modern traditions to a piece from 150 years ago because then any piece will have the same kind of interpretation throughout the centuries. So you really have to be an actor, a chameleon. You have to find a way to sneak your body and your mind into a different period.

And music is the vehicle by which you can travel from one era to another.

When I was very young, I was obsessed with composers. Don't ask me why. I had books on them that I read and re-read. They still fascinate me. I find music to be the most amazing achievement in human history, that we can actually channel emotions into sound without direct explanation.



Christian Tetzlaff's *Perspectives* continues this season.

Tuesday, March 15 at 8 PM | Stern/Perelman Boston Symphony Orchestra James Levine, Music Director and Conductor | Christian Tetzlaff, Violin

Sunday, April 10 at 7:30 PM | Zankel Tetzlaff Quartet

Sunday, May 1 at 7:30 PM | Zankel Christian Tetzlaff, Violin Antje Weithaas, Violin

Wednesday, May 4 at 7:30 PM | Weill Christian Tetzlaff Young Artists Concert

Thursday, May 5 at 7 PM | Weill Christian Tetzlaff Young Artists Concert

carnegiehall.org

Stepping Out with Carnegie Hall

In a Festive Mood

The Notables, Carnegie Hall's membership and ticket program for music enthusiasts in their 20s and 30s, hosted the Second Annual Notables Family Party on December 11, generously underwritten by Random House Children's Books. The afternoon began with a Carnegie Hall Family Concert that featured Brian Stokes Mitchell and The New York Pops, performing the beloved children's tale How the Grinch Stole Christmas. A special party followed the concert in Carnegie Hall's Rohatvn Room, where Notables and their families decorated cookies, made crafts, visited Santa, and mingled with the cast of How the Grinch Stole Christmas.













art of recital.

You won two *Gramophone*Awards in 2010, including
Recital of the Year. But what
was it like when they named
you Artist of the Year?

Completely overwhelming. I was there for the recital award. But when it came to Artist of the Year, I was not even considering it as a possibility. I looked at the names on the list, and I thought that it was lovely to just be nominated.

I remember that when they said, "The Artist of the Year is a singer," I said to myself, "Oh well, congratulations Plácido," because Plácido [Domingo] and I were the only two singers on the list. Then when they said "she," I remember my head going straight into my lap and I didn't hear anything else. My manager started hugging me, people started poking me, and there was applause. I remember I was sort of teleported onto the podium to accept. It was really one of those crazy Oscarlike moments. It's quite overwhelming.

You're stupendous as Rosina in the DVD of *Il barbiere di Siviglia*. Did you have any time to rehearse your wheelchair shtick after breaking your leg in the previous performance? Or did you just wing it?

I got into my first wheelchair ever at 5 PM the night of the first performance after I broke my leg. It was one of those athletic kinds of chairs that can spin around, and I literally felt at home in it within four minutes. So I said, "Let me try to pull this off on my own." But it took me a little while to avoid putting weight on the leg, because I like to have both feet under me when I sing.

May I assume that the majority of what you're singing at Carnegie Hall is song?

You may. There's so much glorious song recital repertoire that if I have a chance to do a recital, I respect that platform and want to explore the recital repertoire. But since people come because they know me as an opera singer, I try to find things that are also operatic in nature.

Your technique and range are so spectacular. Do you find that some wait for you to get through the songs so that you can do all the spectacular Rossini coloratura in one of your encores?

Even my manager said, "Great program, great program. Now, what are you doing for your encores?" My hope is that even if people come for the encores, they'll be seduced by the discovery of a new set of songs, or hearing songs in a different way. But I don't have any personal problem with putting some icing on the cake, having some fun, and pulling off something a little crazy or surprising in the end. >

You're premiering a Carnegie Hallcommissioned song cycle by Jake Heggie.

The text is by Sister Helen Prejean. Jake and I were discussing different ideas for the cycle, and I told him that it really had to be uplifting. I said, "No matter what, it needs to be something positive." And we both—at the same time—said we should ask Sister Helen.

Sure enough, she's written a text with a very meditative quality that's very much about a passion for life. She uses a lot of metaphors of waves and surfing. It's going to be really quite heautiful

Jake is one of those people who cross genres and styles, and people don't necessarily know what to make of it. What I love and admire about him is that he doesn't let that deter him. He knows what his compositional voice is, and he's sticking to it as it grows and develops, which is pretty cool.

I will not say "break a leg" before your Stern/Perelman debut ...

You know what? I laugh in the face of fate!

Jason Victor Serinus writes for Opera News, Stereophile, American Record Guide, San Francisco Magazine, and other publications.

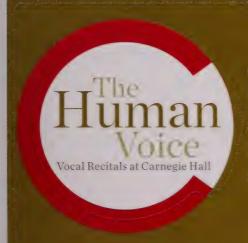
Sunday, March 6 at 2 PM Stern Auditorium / Perelman Stage Joyce DiDonato, Mezzo-Soprano David Zobel, Piano

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CARNEGIE HALL presents

Boston Symphony Orchestra

James Levine, Music Director and Conductor

Tuesday, March 15 at 8 PM

Christian Tetzlaff, Violin

MOZART Rondo for Violin and Orchestra in C Major, K. 373

HARRISON BIRTWISTLE New Work for Violin and Orchestra (NY Premiere)

BARTÓK Violin Concerto No. 2

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Tickets start at \$24.

Wednesday, March 16 at 8 PM

Maurizio Pollini, Piano

SCHOENBERG Variations for Orchestra, Op. 31

MOZART Piano Concerto No. 23 in

A Major, K. 488

SCHOENBERG Piano Concerto, Op. 42

MOZART Symphony No. 41, "Jupiter"

Sponsored by Deloitte LLP

Tickets start at \$22.50.

Thursday, March 17 at 8 PM

MAHLER Symphony No. 9

Pre-concert talk at 7 PM with Marilyn McCoy, Adjunct Professor of Music, Columbia University.

The Trustees of Carnegie Hall gratefully acknowledge the generosity of Mr. Robert L. Turner in support of the 2010–2011 season.

Tickets start at \$22.50.



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Meet the Fellows

The Academy-a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education—is a two-year fellowship program dedicated to supporting young professional musicians in building careers as top-quality performers, innovative programmers, and teachers who fully engage with the neighborhoods in which they live and work. In addition to performing as Ensemble ACJW, the fellows partner with music teachers in New York City public schools to share their artistry with-and become central resources for-music classrooms. Halfway through their first year, two of the current fellows-hornist Leelanee Sterrett and bassist Brian Ellingsenreflect on this experience. >





Leelanee Sterrett

What has been the most surprising experience you've had so far as a fellow in The Academy?

My students at PS 13 are full of surprises. It's difficult to remember what it was like to be in elementary school and just starting to learn an instrument, or hearing a concert for the first time. I think we often don't give kids enough credit for how intelligent and intuitive they can be. As fellows, we are constantly surprised at how naturally our students experience unfamiliar music in a linear, narrative way, and come up with very detailed interpretations of what they're hearing.

What is the one lesson that you've learned from your own teachers throughout your life that you hope to pass along to your students?

All of my teachers have always emphasized the importance of loving and being invested in what you do as a musician. Talent and natural ability can only take you so far, and at the end of the day, finding the motivation within yourself to put in the necessary hard work is the only way to achieve success. Now that I'm teaching young musicians. I'm motivated to be a good example of this for my students, and show them that this applies in whatever directions their hearts lie. I hope that by helping them to achieve musical successes, they'll have the confidence to go after any goal.

What have you learned about yourself as a musician from your time spent working with these students?

I've learned that it is extremely important for me to share what I do and what I love about music with others. Music is something that becomes more valuable the more you take part in it. Our school partnerships allow the students. as well as the fellows, to become a part of a much larger community of musicians of all ages and experiences. I can't help but be very optimistic about the future of music when I see how enthusiastically the students respond to what we share with them. If we could bring that same level of personal care and connectedness to all our audiences. I think more and more people would experience music as a relevant and vital part of our lives

Brian Ellingsen

What has been the most surprising experience you've had so far as a fellow in The Academy?

The most surprising experience has been working with the students at PS 157. Before being a fellow in The Academy, I had not done any music teaching in the classroom, and I didn't have any experience working with grade-school students. I often think about what the students will ask and what their comments will be. They usually say or ask the exact opposite of what I had in mind. But that's one of my favorite parts of being in The Academy. It forces me to see music through their eyes, and for me it is always a fresh new way of seeing it.

What is the one lesson that you've learned from your own teachers throughout your life that you hope to pass along to your students?

Many years ago, one of my teachers always said to never forget that I am doing what I love to do. That has always been a recurring thought in my mind throughout my career. I never want to lose sight of the fact that I'm a musician because it's what I love. When teaching students, I think it is always important to let them enjoy the music—to remind them that the reason they picked up their instrument in the first place was because of their love for music.

What have you learned about yourself as a musician from your time spent working with these students?



I've learned that I need to be prepared to expect the unexpected. The students can be unpredictable, but in a refreshing way. I may have a lesson plan worked out, but I sometimes have to change what I'm doing (or in some cases what I'm performing) on the spot. It definitely keeps me on my toes. But in the end, both the students and I learn a great deal from each other.

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Tuesday Evening, February 15, 2011, at 8:00 Isaac Stern Auditorium/Ronald O. Perelman Stage



THE CURTIS SYMPHONY ORCHESTRA

JUANJO MENA, conductor HILARY HAHN, violin

HINDEMITH Konzertmusik for Strings and Brass, Op. 50

Part I: Mäßig schnell, mit Kraft— Part Ib: Sehr breit, aber stets fleißend

Part II: Lebhaft— Part IIb: Langsam—

Part IIc: Im ersten Zeitmaß (Lebhaft)

HIGDON Violin Concerto (New York Premiere)

1726 Chaconni Fly Forward

Intermission

SHOSTAKOVICH Symphony No. 5 in D minor, Op. 47

Moderato Allegretto Largo

Allegro non troppo

The Jack Wolgin Orchestral Concerts

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund

Notes on the program

PAUL HINDEMITH Konzertmusik for Strings and Brass, Op. 50

Born in Hanau, Germany, November 16, 1895; died in Frankfurt. December 28, 1963

While still in his 20s, Paul Hindemith established himself as Germany's premier living musician. As a composer he had enraged and startled the public with expressionistic theater works like Mörder, Hoffnung der Frauen (Murder, the Hope of Women) and orchestral and chamber music that joined Baroque idioms with highly advanced chromaticism. As an influential professor at the Berlin Conservatory he had devised revolutionary methods for the teaching of counterpoint and composition. As a performer he had carved out a niche as a master of many instruments, most notably as one of the world's leading violists. Later, when the Nazis began to make his life intolerable, he would abandon Germany: but in the 1920s he was one of the Weimar Republic's most promising musicians.

Beginning in 1922, partly under the influence of the neoclassical fervor that was sweeping Europe, Hindemith wrote a number of brilliant works that he called Kammermusik (chamber music) or Konzertmusik (concert music). These were essentially "ensemble concertos"-ingenious and unconventional works involving one or more solo instruments or two contrasting instrumental groups, modeled after the Baroque concerto grosso. The seven works of the Kammermusik series occupied him until 1927, after which he wrote the Konzertmusik series for larger forces-again, each for a different grouping. The last of these, the Concert

Music, Op. 50, was scored for "the strongest possible string quartet (i.e., a full orchestral string section), four horns, four trumpets, three trombones and tuba," as the composer wrote. Lacking the warm, rounded sound of woodwinds, the texture displays a brilliantine, sharply etched quality.

Op. 50 was written in response to a commission from the Boston Symphony Orchestra in celebration of its 50th anniversary—one of a series of works requested of leading composers for the occasion. Hindemith was in distinguished company: Stravinsky contributed his Symphony of Psalms to the effort, Howard Hanson his "Romantic" Symphony, Prokofiev his Fourth Symphony, Albert Roussel his Third. Hindemith composed his Concert Music in December 1930 in Berlin and Switzerland, and Serge Koussevitzsky conducted the Bostonians in its premiere on April 3, 1931.

The composer is specific in labeling the two segments of his Concert Music "parts" rather than movements, but because Part I contains both a vigorous opening section and a quieter passage resembling a slow movement, the overall effect is of a symphony of sorts. The opening segment features the string and brass in separate, successive passages, while the slow movement bring them more into interplay with each other—with the strings and horr singing a plaintive tune accompanied

by pensive, increasingly insistent brass interjections. In Part II the brass section continues to play a supporting role initially, at a much quicker tempo. Lively outer sections bookend a lyrical passage in which strings alternate with

brass solo statements. The initial material returns to round out a sort of tripartite structure, followed by a coda that contains material from both sections, and a broad-gestured conclusion suggesting a celebratory mood.

JENNIFER HIGDON Violin Concerto

Born in Brooklyn, New York, December 31, 1962; living in Philadelphia

"I have always been in a little bit of awe over the Pulitzer," composer Jennifer Higdon wrote on *NewMusicBox* in April 2010. "It has seemed like something so far off in the distance, a reflection on a hiking trail, way up on the side of a mountain." Higdon had just scaled that mountain and captured that elusive something, as she wrote these words immediately on learning she had received the Pulitzer Prize in music.

The work so honored was her Violin Concerto, composed for Hilary Hahn on a commission from the Curtis Institute of Music and three prominent symphony orchestras. The Pulitzer committee described the work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." The London Times noted that "Higdon seems to have absorbed and assimilated something from almost everything that exists in the violin repertoire and yet she speaks with a fresh and confident voice of her own." It was the composer's second big milestone of 2010: In January her Percussion Concerto had garnered a Grammy for Best Contemporary Classical Composition.

Yet these were simply the most recent honors in an amazing adventure that began not so long ago. In just a decade Higdon has grown from a figure little known outside her home base of Philadelphia to one of the most celebrated composers of her generation. Born in Brooklyn but raised in eastern Tennessee, she studied flute at Bowling Green State University and composition at Curtis. She then earned her master's and doctoral degrees in composition from the University of Pennsylvania. She returned to Curtis as a faculty member, where she now holds the Milton L. Rock Chair in Composition Studies.

Higdon's music is communicative, intuitive in structure, and brilliantly orchestrated, blending elements of tonality with dissonance and raucous energy. Her works can be heard on nearly 40 different CDs. Her *blue cathedral*, as recorded by the Atlanta Symphony under the baton of fellow Curtis alumnus Robert Spano, reached the classical *Bill-board* chart; their subsequent recording of the Concerto for Orchestra and *City Scape* won a Grammy Award.

In September 2010 Deutsche Grammophon released Hilary Hahn's recording of the Pulitzer-winning Violin Concerto with the Royal Liverpool Philharmonic under Vasily Petrenko, on a disc which quickly climbed to the top of the *Billboard* and Amazon.com charts.

"The Pulitzer isn't just about me or the Violin Concerto," Higdon noted in her NewMusicBox article. "It's also about...the myriads of folks who have taught me in various ways." Teachers, colleagues, musicians who have performed her music, and not least her students at Curtis: All have played a role in forming who she is, Higdon says. "So for me, the Pulitzer gives me a chance to thank those who have helped me along the way, who each lit a part of the trail in the journey."

This work was commissioned by the Indianapolis Symphony, the Toronto Symphony Orchestra, the Baltimore Symphony Orchestra, and the Curtis Institute of Music. The commissioning of the Violin Concerto was made possible with the generous support of the LDI, Ltd., and the Lacy Foundation, the Randolph S. Rothschild Fund, and the commissioning orchestras.

THOUGHTS FROM THE COMPOSER

I believe that one of the most rewarding aspects of life is exploring and discovering the magic and mysteries held within our universe. For a composer this thrill often takes place in the writing of a concerto...It is the exploration of an instrument's world, a journey of the imagination, confronting and stretching an instrument's limits, and discovering a particular performer's gifts.

The first movement of this concerto, written for the violinist Hilary Hahn, carries a somewhat enigmatic title of 1726. This number represents an important aspect of such a journey of discovery, for both the composer and the soloist. 1726 happens to be the street address of the Curtis Institute of Music, where I first met Hilary as a student in my 20th-century music class. An exceptional student, Hilary devoured the information in the class and was always open to exploring and discovering new musical languages and styles. As Curtis was also a primary training ground for me as a young composer, it seemed an appropriate tribute. To tie into this title, I make extensive use of



the intervals of unisons, sevenths, and seconds throughout this movement.

The excitement of the first movement's intensity certainly deserves the calm and pensive relaxation of the second movement. This title, *Chaconni*, comes from the word "chaconne." A chaconne is a chord progression that repeats throughout a section of music. In this particular case, there are several chaconnes, which create the stage for a dialogue between the soloist and various members of the orchestra. The beauty

of the violin's tone and the artist's gifts are on display here.

The third movement, Fly Forward, seemed like such a compelling image that I could not resist the idea of having the soloist do exactly that. Concertos

throughout history have always allowed the soloist to delight the audience with feats of great virtuosity, and when a composer is confronted with a real gift in the soloist's ability to do so, well, it would be foolhardy not to allow that dream to become a reality.

DMITRI SHOSTAKOVICH Symphony No. 5 in D minor, Op. 47

Born September 25, 1906, in St. Petersburg; died August 9, 1975, in Moscow

While the debate over Shostakovich's politics continues to rage in the academic world, most audience members just want to listen to the music and take it at face value. Still, it's hard to deny the effect that the Soviet regime's frequently oppressive policies had on the art produced under it. And one is hard-pressed to think of a 20th-century composer who more overtly expressed his personal tribulations in his musicburdens that were nearly always related to the tumult that characterized any composer's life under the Soviet system. This is why even today, as the relatively new openness in Russian politics and culture allows us to focus more on aesthetic and artistic aspects of Soviet music, many of Shostakovich's works are best understood in the context of the swirling political fervor into which they were born.

None more so than the Fifth Symphony, born during one of the composer's most serious crises. During the 1930s some of the nation's greatest creativity poured from Soviet pens. At the same time Stalin's purge, later called the Great Terror, was leading to arrests, imprisonments, and even murders of artists, writers, musicians, and others. In 1936 it was Shostakovich's turn to

come under attack. His opera Lady Macbeth of Mtsensk was harshly criticized as too modern in January 1936. The now-famous article in Pravda, "Muddle Instead of Music," was followed the next week in the same newspaper by an attack on Shostakovich's ballet The Limpid Stream.

The composer withdrew his forwardlooking Fourth Symphony, already in rehearsal with the Leningrad Philharmonic. He could not risk further disfavor: the Fourth did not receive its premiere until 1961. So precarious was his political status at this time that the premiere of the Fifth Symphony-in November 1937 at Leningrad's Philharmonic Hall-was reportedly one of the most anxious moments in the composer's life. (He even feared arrest.) Instead, the symphony, which Shostakovich characterized as the "practical creative reply of a Soviet artist to just criticism," was greeted with one of the warmest responses he'd received from an audience. The initial official response to such a vociferous public display was, oddly, one of suspicion: that the audience consisted of handpicked Shostakovich fans bent on resuscitating his reputation.

Another theory about the Fifth, though, was advanced by Solomon Volkov's controversial *Testimony*, published in 1979, which claims to be a memoir based on interviews with the composer. (Though some scholars have denounced Volkov's account as unreliable, the composer's own friends and colleagues have corroborated parts of it—or at least the spirit of it.) Volkov suggests that behind the official obedience lay secretly subversive subtexts, and not just in the Fifth Symphony but in many of the composer's works.

According to Testimony, the Fifth Symphony was not just Shostakovich's apologetic plea for redemption from his formalist sins; it was a secret memorial for the millions who died under Stalin's Terror. The composer is quoted as having provided the following explanation for the "joy" of the Symphony's last movement: "What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat, as in Boris Godunov, It's as if someone were beating you with a stick and saving, 'Your business is rejoicing, your business is rejoicing.' What kind of apotheosis is that? You have to be a complete oaf not to hear that." According to this version of events, the audience's warm response to the Fifth perhaps indicated that they understood its hidden messages and ironies.

The scholars' arguments over Volkov's account have grown tedious, but the most sensible picture of Shostakovich that has emerged from the debates is of a sort of split personality, an artist who could be as multifaceted as he needed to be to survive a lifetime under a deeply conflicted society. Whether penance or critique or both, the Fifth remains musically the composer's most satisfying symphony, and the one that audiences everywhere have embraced most wholeheartedly. It seems plain that Shostakovich responded to official criticism with a work of simpler language, with expansive themes and a fundamental tonal grounding.

The first movement begins with a startling, conflicted introduction, whose jagged theme is transformed to become the tranquil principal subject of the movement proper. The latter is heard first over a suave ostinato in the strings and reappears in various guises throughout the Symphony. The scherzo-like Allegretto is a sort of gloss on the second movement of Mahler's Fourth Sym phony, complete with its biting, "dance of death" violin solo. The slow move ment's unmistakable tragedy gives way to an expansive finale that weaves the work's conceptual threads together into a logically convincing, though hardly exultant, resolution.

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THE Artists

JUANJO MENA, conductor

Juanjo Mena is chief conductor designate of the BBC Philharmonic in Manchester; he is also principal guest conductor of the Bergen (Norway) Philharmonic and chief guest conductor at the Teatro Carlo Felice in Genoa, Italy. Previously he was principal conductor and artistic director of the Bilbao Symphony Orchestra, with whom he recorded a complete collection of Basque symphonic music, available on the Naxos label.

Mr. Mena's North American debut with the Baltimore Symphony in 2004 has led to annual re-engagements as well as a host of recent or upcoming debuts, including the Atlanta, Cincinnati, Colorado, Houston, Indianapolis, Kansas City, and Oregon symphonies, and the Philadelphia Orchestra, Recent international appearances have included the BBC, Bucharest, La Scala, Oslo, and Santiago philharmonics; Berlin Radio, São Paulo, and Spanish Radio Television (RTVE) symphony orchestras; French National, Suisse Romande, and Tokyo Metropolitan orchestras; and Orchestra Sinfonica Nazionale della RAI. Future engagements include the Danish Radio, New Zealand, and Prague symphonies; Dresden and Netherlands Radio philharmonics; Orchestre National de Lyon; and Real Filharmonía de Galicia. Also active in opera, Mr. Mena has lead productions of Billy Budd, Eugene Onegin, Le nozze di Figaro, Der fliegende Holländer, Salome, Elektra, Ariadne auf Naxos, Bluebeard's Castle, and Erwartung. He is scheduled to conduct Tristan und Isolde in Bilbao in the autumn of 2011.

Born in Vitoria, Spain, Mr. Mena began his musical training at the Vitoria-Gasteiz Conservatory. He studied composition and orchestration with Carmelo Bernaola and conducting with Enrique Garcia-Asensio at the Royal Higher Conservatory of Music in Madrid, where he received the Prize of Honor. Under a Guridi-Bernaolo Scholarship, he pursued further conducting studies in Munich with Sergiu Celibidache. In 2002 Mr. Mena was awarded the Ojo Critico Prize by Radio Nacional de España in recognition of his career and dedication to contemporary music.

Juanjo Mena is represented by Schmidt Artists International, Inc., 59 E. 54th Street, Suite 83, New York, NY 10022. For more information, please visit www.juanjomena.com.

JENNIFER HIGDON, composer

Jennifer Higdon, hailed by the Washington Post as "a savvy, sensitive composer with a keen ear, an innate sense of form, and a generous dash of pure esprit," is one of America's most frequently performed composers. She started late in music, teaching herself to play flute at 15, beginning formal musical studies at 18, and starting to compose at 21. She received a bachelor of music degree from Bowling Green State University in Ohio, a Diploma from the Curtis Institute of Music in 1988, and an M.A. and Ph.D. from the University of Pennsylvania. In addition she has studied conducting with Robert Spano and flute with Judith Bentley. She is the recipient of the 2010 Pulitzer Prize for Music for her Violin Concerto, a 2009 Grammy Award (Best New Contemporary Classical Recording) for her Percussion

Concerto, a Guggenheim Fellowship Pew Fellowship, and awards from th American Academy of Arts and Letters National Endowment for the Arts and ASCAP.

Dr. Higdon's list of commissioners i extensive and includes the Clevelanc Minnesota, and Philadelphia orchestra Atlanta, Baltimore, Chicago, Dalla Indianapolis, and Pittsburgh symphonies; St. Paul Chamber Orchestra Gary Graffman; Hilary Hahn; the President's Own Marine Band; Tokyo Strin Quartet; Philadelphia Singers; Mendelsohn Club; and eighth blackbird.

Dr. Higdon joined the faculty of the Curtis Institute of Music in 1994; sholds the Milton L. Rock Chair in Conposition Studies. For more information please visit www.jenniferhigdon.com

HILARY HAHN, violin

Violinist Hilary Hahn is celebrated for her probing interpretations, technical brilliance, and spellbinding stage presence. Extensive touring and acclaimed recordings over the past decade and a half have made her one of the most sought-after artists on the international concert circuit. Ms. Hahn appears regularly with the world's elite orchestras and on the most prestigious recital series in Europe, Asia, Australasia, and North and South America. In the 2010–11 season, she will perform in 56 cities across four continents.

Ms. Hahn has released 11 feature albums on the Deutsche Grammophon and Sony labels, three DVDs, and an Oscar-nominated movie soundtrack. One of her recent concerto recordings, which paired Schoenberg and Sibelius, debuted at number one and spent the next 23 weeks on the Billboard classical chart. This album brought Hahn her second Grammy Award, the 2009 award for Best Instrumental Soloist Performance with Orchestra, Her first came from a 2003 album containing the concertos of Brahms and Stravinsky. Ms. Hahn has also collaborated with several nonclassical musicians, appearing on albums with art-rock band ... And You Will Know Us by the Trail of Dead and singer/songwriters Tom Brosseau and Josh Ritter.

Ms. Hahn entered the Curtis Institute of Music in 1990, at the age of ten, and studied with the legendary Jascha Brodsky until age 17. Though she completed Curtis' requirements at 16, Ms. Hahn deferred graduation and remained at the school taking additional electives in language and literature, coaching regularly with Jaime Laredo, and studying chamber music with Felix Galimir and Gary Graffman. She received a bachelor of music degree from Curtis in 1999.

An avid writer, Ms. Hahn posts journal entries and information for musicians and concertgoers on her website www.hilaryhahn.com and produces video for her YouTube channel www.youtube.com/hilaryhahnvideos. Additionally her violin case comments on life as a traveling companion on Twitter, www.twitter.com/violincase.

Hilary Hahn appears by arrangement with IMG Artists, 152 W. 57th Street, 5th Floor, New York, NY 10019. Ms. Hahn's recordings are available on Deutsche Grammophon and on Sony Classical/Sony BMG Masterworks.

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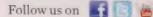
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	American Composers Orchestra • 7:30 PM Z	St. Louis Symphony 8 PM S/P
10	11	12
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31

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PLAYBILL Classic Arts Managing Editor Ben Finant speaks with distinguished artists and spotlights notable releases



French pianist **Pierre-Laurent Aimard** cut his teeth for 18 years with Pierre Boulez and the Ensemble Intercontemporain, maturing as a musician and avoiding the pitfalls of entering a solo career at too young an age. Known decades ago as a contemporary music specialist—the late György Ligeti considered Aimard the leading performer of contemporary piano music—his curren repertoire has no respect for time period; he recently recorded Bach's *The Art of Fugue* fo Deutsche Grammophon.

Ben Finane: When playing Bach's *Art of Fugue*, wha are your musical priorities?

Pierre-Laurent Aimard: The Art of Fugue is incredibly challenging in terms of compositional technique. A lot of effort goes into trying to achieve good polyphony, appropriate style, and then how to balance all this with expression, with the righ level of intensity, an élan that will be appropriate to some pieces—or playing with a kind of fantas in the lines—something that is linked to the Baroque era. So it's how can you make the architecture present and also give the fullness of life tevery piece.

BF: Are there qualities of Bach's music shared by some of the more modern, 20th-century masters?

PA: Bach was a phenomenal thinker, a master of order. But he had this incredibl vitality, this mix of order and irresistible impulsions that gives a very special force to his music. I think we find a mix of qualities like that today, but in a very different way. There was a collective order in the Baroque period, but not today. In the case of Bach, his realization of certaic compositions and genres was at such a high level—independent of the Baroque spark. He had the strength to isolate himself, when composing *Art of Fugue*, for example. In that way he reminds me of leading composers, say the avant-garde of today, who have at certain periods isolated themselves and have shown the compulsion for creation and the strength and determination to do so.

BF: What other of Bach's works most inspire you?

PA: The B Minor Mass has something unreachable in it. I am overwhelmed by the Passior every time. There is something in the late projects that is deeply moving, this severe choice thave kept the hard line; it is music of the highest discipline, the highest goal: composing for yourself, we would say today. Composing for God.

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Friday, April 15 at 8 PM

VERDI *Otello* (concert performance)

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Can I take pictures or record inside Carnegie Hall?

The photographing, sound recording, or videotaping of any performance, or the possession of any device for such documentation without the written permission of management, is prohibited by law. Offenders may be ejected, and liable for damages and other lawful remedies.

Where are the restrooms?

Stern Auditorium / Perelman Stage restrooms are located on the Parquet, Second Tier, and Dress Circle levels. Weill Recital Hall restrooms are located on the Weill Recital Hall lounge. Zankel Hall restrooms are located on the Mezzanine level.

What facilities does Carnegie Hall offer for people with disabilities?

Assistive-listening devices are available free of charge, with the deposit of a valid form of identification, at the coat-check room on the west side of the lobby in Stern Auditorium / Perelman Stage. Large-print programs for Carnegie Hall presentations are available in the lobby at the House Manager's window or from an usher. Patrons in wheelchairs may make arrangements through the House Manager's Office by calling 212-903-9605. It is suggested that inquiries be made well in advance of the concert date. Specially equipped restrooms are located in all three halls.

What dining facilities are available?

The following are available for refreshments: in Stern Auditorium / Perelman Stage, the Citi Cafe on the Parquet level; in Weill Recital Hall, the Jacobs Room on the Orchestra level; in Zankel Hall, the Parterre Bar, Call 212-903-9805 for details.

What happens in the event of fire?

In the event of fire or other emergencies, please do not run. Walk to the nearest exit. Exits are indicated by a red light; the sign nearest your seat indicates the shortest route to the street.

Where is the Rose Museum?

The Rose Museum: The Rose Museum: The Rose Museum is located at 154 West 57th Street, second floor, open seven days a week, 11 AM to 4:30 PM; it is also open before concerts and during intermissions. Admission is free.

Is there a gift shop?

The Shop at Carnegie Hall is open daily from 12 PM to 4:30 PM, and one hour before concerts and during intermissions for all events in Stern Auditorium / Perelman Stage. The Shop is located on the second floor off Stern/Perelman (First Tier level, adjacent to the Rose Museum). During daytime hours, enter at 154 West 57th Street. Additional locations are available during events in Stern/Perelman and Zankel. Shop online anytime at carnegiehall.org/shop.

Is elevator service available?

Elevator service is available from street level to the Parquet, First Tier, Second Tier, and Dress Circle levels of Stern Auditorium / Perelman Stage, and to the Orchestra level of Weill Recital Hall. Elevator service is also available from street level to the Mezzanine and Parterre levels of Zankel Hall.

Is there a lost-and-found?

Lost-and-found articles should be reported to or turned in at the House Manager's Office, 56th Street entrance. To inquire about missing items, call 212-903-9698.

What are the Box Office hours?

The Box Office is open seven days a week: Monday through Saturday beginning at 11 AM, Sundays at 12 PM, and holidays at 11 AM. When there is an evening performance, the Box Office is open one-half hour past start time; it otherwise closes at 6 PM. The Box Office is closed on legal holidays when there is no event in the Hall.

Are discount tickets available?

For Carnegie Hall presentations, reduced-price tickets are available. Visit carnegiehall.org/discounts or call 212-247-7800.

Can groups make special arrangements?

Groups of 20 or more may call Group Sales at 212-903-9705.

Does Carnegie Hall offer tours?

Tours are available (when the Hall schedule permits) Monday through Friday, 11:30 AM, 12:30 PM, 2 PM, and 3 PM; Saturday, 11:30 AM and 12:30 PM; and Sunday, 12:30 PM. Tickets are sold at the Box Office. For more information, including tours for people with disabilities, or reservations for groups of 20 or more, call 212-903-9765.

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To volunteer, e-mail volunteer@carnegiehall.org or call 212-903-9778.

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Rental information may be obtained by e-mailing booking@carnegiehall.org or by calling 212-903-9710. Banquet spaces are also available for rental; call 212-903-9770 or 212-903-9647.

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CARNEGIE HALL Membership



Nicola Bulgari and the Carnegie Hall Notables invite music enthusiasts in their 20s and 30s to attend

Wednesday, March 30, 2011 | Weill Recital Hall



The Seventh Annual Notable Occasion

8 PM

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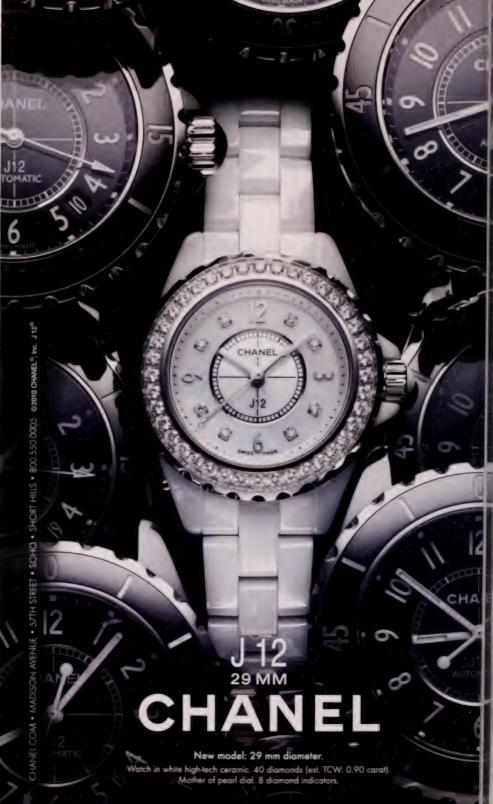
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9:30 PM Cocktail and Hors d'oeuvre Reception

Become a member today to receive your invitation. Visit carnegiehall.org/notables, e-mail notables@carnegiehall.org, or call 212-903-9734.

Notables donations support the music education initiatives of the Weill Music Institute at Carnegie Hall.

The Seventh Annual Notable Occasion is generously underwritten by Nicola Bulgari.





2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-THIRD STUDENT RECITAL Wednesday, February 16 at 8 p.m.

Field Concert Hall

Sonata in D major, Op. 94bis

Moderato

Scherzo: Presto

Andante

Allegro con brio

Ji-Won Song, violin Jiuming Shen, piano

Concerto for Viola and Orchestra

Adagio religioso

Moderato

Allegro vivace

Jessica T. Chang, viola Francesco Lecce-Chong, piano

INTERMISSION

Sergey Prokofiev (1891–1953)

Béla Bartók (1881–1945)

La Valse

Maurice Ravel (1875–1937)

Michelle Naughton, piano Christina Naughton, piano

Le Sacre du printemps for Orchestra

First Part: The Adoration of the Earth

Introduction-

Dance of the Young Girls-

Ritual of Abduction-

Spring Rounds—

Ritual of the Rival Tribes-

Procession of the Sage-

The Sage—

Dance of the Earth

Second Part: The Sacrifice

Introduction-

Mystic Circle of the Young Girls-

Glorification of the Chosen One-

Evocation of the Ancestors—

Ritual Action of the Ancestors-

Sacrificial Dance (The Chosen One)

Yue Chu, piano Michelle Cann, piano

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

Igor Stravinsky (1882–1971)

COACHES

The Prokofiev sonata was prepared by Meng-Chieh Liu.

The Stravinsky duet was prepared by Otto-Werner Mueller.

PERFORMERS

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Yue Chu, from Tianjin, China, is a student of Seymour Lipkin and Meng-Chieh Liu and entered Curtis in 2010.

Francesco Lecce-Chong, from Longmont, Colo., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Christina Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Michelle Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Ji-Won Song, from Seoul, is a student of Victor Danchenko and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, February 18 at 8 p.m.

Graduation Recital: Michelle Naughton, piano

Field Concert Hall

J. S. Bach Partita No. 2 in C minor, BWV 826
Beethoven Sonata No. 31 in A-flat major, Op. 110

Chopin Andante spianato et Grande polonaise

brillante, Op. 22

Ligeti "Fanfares" from Études for Piano

Michelle Naughton, piano

Mozart Sonata in D major, K. 448

Michelle Naughton, piano Christina Naughton, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline. (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-FOURTH STUDENT RECITAL Graduation Recital—Michelle Naughton, piano Friday, February 18 at 8 p.m. Field Concert Hall

Partita No. 2 in C minor, BWV 826

Johann Sebastian Bach (1685–1750)

Sinfonia

Allemande

Courante

Sarabande

Rondeaux

Capriccio

Étude No. 4: Fanfares

György Ligeti (1923–2006)

Sonata No. 31 in A-flat major, Op. 110

Ludwig van Beethoven (1770–1827)

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo-Arioso dolente-

Fuga: Allegro ma non troppo

Michelle Naughton, piano

INTERMISSION

Andante spianato et Grande polonaise brillante, Op. 22

Frédéric Chopin (1810–49)

(1756 - 91)

Michelle Naughton, piano

Sonata in D major, K. 448

Wolfgang Amadeus Mozart

Allegro con spirito

Andante Molto allegro

Michelle Naughton, piano Christina Naughton, piano

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

This program will be sent via live video transmission to external venues by SpectiCast as part of its series *Live from Curtis*.

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PERFORMERS

Michelle Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007. She is the Bernard M. Guth Fellow.

Christina Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

THIS WEEK AT CURTIS

Sunday, February 20 at 3 p.m.

Alumni Recital Series: Michael Tree and Friends

Field Concert Hall

Bartók Selections from Forty-Four Duos

for Two Violins

Rolla Duo concertante in C major, BI. 34

Benjamin Beilman, violin

Michael Tree, viola (Violin '55)

Joachim Hebräische Melodien, Op. 9

Michael Tree, viola (Violin '55)

Yekwon Sunwoo, piano

Leclair Sonata, Op. 12, No. 2

Michael Tree, viola (Violin '55)

Milena Pajaro-van de Stadt, viola ('10)

Piston Duo for Viola and Cello

Michael Tree, viola (Violin '55) Camden Shaw, cello ('10)

Tickets: \$28; Curtis Ticket Office, www.curtis.edu or (215) 893-7902 All artists donate their services, and proceeds benefit current Curtis students.

NEXT STUDENT RECITAL

Sunday, February 20 at 7 p.m. Curtis 20/21: The Paris Project St. Mark's Church, 1625 Locust Street

Ravel

"Alborada del gracioso" from *Miroirs* Sonatine

Alexander Ullman, piano

Chansons madécasses

J'nai Bridges, mezzo-soprano Diondré McKinney, flute Camden Shaw, cello ('10) Alexander Ullman, piano

Don Quichotte à Dulcinée

Julian Arsenault, baritone Donald St. Pierre, piano

Trois poèmes de Stéphane Mallarmé

Jazimina MacNeil, mezzo-soprano Curtis 20/21 Ensemble Vinay Parameswaran, conductor

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-FIFTH STUDENT RECITAL

Curtis 20/21—The Paris Project David Ludwig, artistic director; Don Liuzzi, founder Sunday, February 20 at 7 p.m. Saint Mark's Church

All-Ravel Program

Chansons madécasses

Nahandove Aoua

Il est doux

J'nai Bridges, mezzo-soprano Diondré McKinney, flute Camden Shaw, cello Alexander Ullman, piano

Sonatine

Modéré

Mouvement de menuet

Animé

Alexander Ullman, piano

Maurice Ravel (1875–1937)

Don Quichotte à Dulcinée

Chanson romantique Chanson épique Chanson à boire

> Julian Arsenault, baritone Donald St. Pierre, piano

"Alborada del gracioso" from *Miroirs*

Alexander Ullman, piano

Trois poèmes de Stéphane Mallarmé

Soupir
Placet futile
Surgi de la croupe et du bond

Jazimina MacNeil, mezzo-soprano
Diondré McKinney, flute
Moonyoung Yoon, flute
Stanislav Chernyshev, clarinet
Samuel Boutris, clarinet
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello
Alexander Ullman, piano
Vinay Parameswaran, conductor

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This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

J'nai Bridges, from Lakewood, Wash., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Bryan A. Lee, from Radnor, Pa., is a student of Pamela Frank and entered Curtis in 2005.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Jazimina MacNeil, from Lincoln, Mass., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009.

Milena Pajaro-van de Stadt (Viola '10), from Jacksonville, Fla., is a student of Misha Amory, Roberto Díaz, and Michael Tree and entered Curtis in 2006.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Camden Shaw (Cello '10), from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Moonyoung Yoon, from Scoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

Donald St. Pierre, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL Monday, February 21 at 8 p.m. Field Concert Hall

Debussy Sonata in D minor

Nathan Vickery, cello Yue Chu, piano

Fauré Quartet No. 2 in G minor, Op. 45

Ike See, violin

Daniel Hanul Lee, viola

Gary Hoffman, cello (guest artist)

Yekwon Sunwoo, piano

Ravel Trio in A minor

Amalia Hall. violin Eric Han. cello

Vivian Cheng, piano

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MASTER CLASS WITH GARY HOFFMAN, CELLO Monday, February 21, 2011, at 10 a.m. Field Concert Hall

1

Concerto No. 2 in D major, Hob. VIIb:2

Joseph Haydn (1732–1809)

Gabriel Cabezas, cello Jungeun Kim, piano

Sonata in A major for Violin

César Franck (1822–90)

Sarah Rommel, cello Jungeun Kim, piano

Concerto in A minor, Op. 129

Robert Schumann (1810–56)

Jiyoung Lee, cello Jungeun Kim, piano

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CLINICIAN

Gary Hoffman gained international renown upon his victory as the first North American to win the Rostropovich International Competition in Paris in 1986. Mr. Hoffman is an artist member of the Chamber Music Society of Lincoln Center. He has appeared as a frequent soloist with the world's most noted orchestras, including the Baltimore, Chicago, London, Montréal, National, San Francisco, and Toronto symphony orchestras; English, Los Angeles, and Moscow chamber orchestras; the Orchestre National de France; the Orchestre de la Suisse Romande; and the Netherlands and Rotterdam philharmonics. Mr. Hoffman served on the faculty of the Indiana University Jacobs School of Music for eight years. Residing in Paris, he is an active recording artist with the BMG (RCA), Sony, EMI, and Le Chant du Monde labels. Mr. Hoffman performs on a 1662 Nicolo Amati, the "ex-Leonard Rose."

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007,

Jungeun Kim. director of instrumental accompaniment



THE CONSERVATORY PROJECT

Presented by Curtis 20/21
David Ludwig, artistic director; Don Liuzzi, founder
Monday, February 21, 2011, at 6 p.m.
Millennium Stage, John F. Kennedy Center
for the Performing Arts, Washington, D.C.

-

All-Maurice Ravel Chamber Recital

Chansons madécasses

Nahandove

Аоца

Il est doux

Maurice Ravel (1875–1937)

J'nai Bridges, mezzo-soprano Diondré McKinney, flute Camden Shaw, cello Alexander Ullman, piano

Sonatine

Modéré

Mouvement de menuet

Animé

Alexander Ullman, piano

Trois poèmes de Stéphane Mallarmé

Soupir Placet futile Surgi de la croupe et du bond

Jazimina MacNeil, mezzo-soprano
Diondré McKinney, flute, piccolo
Moonyoung Yoon, flute, piccolo
Stanislav Chernyshev, clarinet
Samuel Boutris, clarinet, bass clarinet
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello
Alexander Ullman, piano
Vinay Parameswaran, conductor

Quartet in F major

Allegro moderato, très doux Assez vif, très rythmé Très lent Vif et agité

Old City String Quartet:
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

Recipients of the Milka String Quartet Award from the Markow-Totevy Foundation in 2010

PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

J'nai Bridges, from Lakewood, Wash., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Bryan A. Lee, from Radnor, Pa., is a student of Pamela Frank and entered Curtis in 2005.

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Curtis 20/21 Ensemble

Curtis 20/21 is the contemporary music ensemble of the Curtis Institute of Music. Flexible in size and scope, the group performs a wide range of music of contemporary composers and composers from the recent past, and often collaborates with guest artists in residence at Curtis. Recent offerings have included centenary programs for Samuel Barber, Elliott Carter, and Olivier Messiaen; a collaborative performance with eighth blackbird; and a tribute concert for resident composer John Corigliano. Curtis 20/21 is committed to performing and commissioning works from Curtis students and alumni.

Curtis Institute of Music

The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level.

One of the world's leading conservatories, Curtis provides its 165 students with personalized attention from a celebrated faculty. Curtis's distinctive "learn by doing" approach, with its busy schedule of performances, has produced an impressive number of notable artists since the school's founding in 1924. Celebrated alumni range from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, and Lang Lang.

Curtis provides full-tuition scholarships to all students, and admissions are based on artistic promise alone. Students may pursue a Diploma or a Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or a Professional Studies Certificate. In a uniquely nurturing environment, the school's superb faculty encourages students to grow as artists, as members of the Curtis community, as musical leaders, and as advocates for their art form.



THE CONSERVATORY PROJECT

Presented by Curtis 20/21

David Ludwig, artistic director; Don Liuzzi, founder

Monday, February 21, 2011, at 6 p.m.

Millennium Stage, John F. Kennedy Center for the Performing Arts, Washington, D.C.

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Chansons madécasses (Madagascan Songs)

Music by Maurice Ravel - Text by Evariste Désiré de Forges Parny

"Nahandove"

Nahandove, ô belle Nahandove! L'oiseau nocturne a commence ses cris, La pleme lune brille sur ma tête, Et la rosce naissante humecte mes cheveux Voici l'heure, qui peut t'arrêter,

Nahandove, ö belle Nahandove!

Le lit de femilles est prepare; Je l'ai parseme de fleurs et d'herbes odoriferantes, Il est digne de tes charmes, Nahandove, ò belle Nahandove!

Elle vient J'ai reconnu la respiration Precipitee que donne une marche rapide, J'entends le froissement de la pagne qui l'enveloppe; C'est elle, c'est Nahandove, la belle Nahandove!

Ó teprends haleme, ma jeune anue, Repose-toi sur mes genoux Que ton regard est enchanteur, Que le mouvement de ton sem est vif et delicieux Sous la main qui le presse! Tu souris, Nahandove, ô belle Nahandove!

Les baisers penetrent jusqu'à l'âme; Tes caresses brûlent tous mes sens. Arrête, ou je vais mourir Meurt-on de volupte, Nahandove, ô belle Nahandove?

Le plaisir passe comme un eclari.
La douce haleine s'affaiblit,
Tes veux humides se referment.
Ta tête se penche mollement.
Et tes transports s'éteignent dans la langueur.
Jamais tu ne fus si belle,
Nahandove, ô belle Nahandove!

Nahandove, oh beautiful Nahandove! The night bird has begun its cries, The full moon shines overhead, And the first dew is moistening my hair. Now is the time: who can be delaying you? Nahandove, oh beautiful Nahandove!

The bed of leaves is ready; I have strewn flowers and aromatic herbs, It is worthy of your charms, Nahandove, oh beautiful Nahandove!

She comes. I recognize the rapid breathing Of someone walking quickly; I hear the rustle of her skirt.
It is she, the beautiful Nahandove!

Catch your breath, my young sweetheart, Rest on my lap. How enchanting your gaze is, How the movement of your breast is lively and delicious As my hand presses it! You smile, oh beautiful Nahandove!

Your kisses reach into my soul; Your caresses burn all my senses. Stop or I will die! Can one die of ecstasy, Oh beautiful Nahandove?

Pleasure passes like lightning; Your sweet breath falters, Your moist eyes close again, Your head droops, And your raptures fade into weariness. Never were you so beautiful, Oh beautiful Nahandove! Tu pars, et je vais languir dans les regrets et les desirs. Je languirai jusqu'au soir. Tu reviendras ce soir, Nahandove, ô belle Nahandove! You leave, and I will languish in sadness and desires. I will languish until sunset.
You will return this evening,
Oh beautiful Nahandove!

Translation (adapted) © 2002 by Peter Low from recmusic org

"Aoua"

Aoua! Méfiez-vous des blancs, habitants du rivage. Du temps de nos pères, Ddes blancs descendirent dans cette île. On leur dit: "Voilà des terres, Que vos femmes les cultivent. Soyez justes, soyez bons, Et devenez nos frères"

Les blancs promirent, et cependant ils faisaient des retranchements.

Un fort menaçant s'éleva;
Le tonnerre fut renfermé
Dans des bouches d'airain,
Leurs prêtres voulurent nous donner
Un Dieu que nous ne connaissons pas,
Ils parlerent enfin d'obeissance et d'esclavage
Plutôt la mort
Le carnage fut long et terrible,
Mais malgre la foudre qu'ils vomissaient,
Et qui écrasait des armées entières,
Ils furent tous extermines.

Aoua! Méfiez-vous des blancs!

Nous avons vu de nouveaux tyrans. Plus forts et plus nombreaux. Planter leur pavillon sur le rivage Le ciel a combattu pour nous. Il a fiat tomber sur eux les pluies, les tempêtes et les vents empoisonnes Ils ne sont plus, et nous vivons. Et nous vivons hbres

Aoua! Méfiez-vous des blancs, habitants du rivage.

Aoua! Do not trust the white men, you shore-dwellers. In our fathers' day,
White men came to this island.
"Here is some land," they were told.
"Your women may cultivate it.
Be just, be kind,
And become our brothers."

The whites promised, and all the while they were making entrenchments.

They built a menacing fort,
And they held thunder captive
In the mouths of brass cannons;
Their priests tried to give us
A God we did not know,
And finally they spoke of obedience and slavery.
Death would be preferable.
The carnage was long and terrible;
But despite their vomiting thunder
Which crushed whole armies,
They were all exterminated.

Aoua! Do not trust the white men!

We saw new tyrants, Stronger and more numerous, Pitching tents on the shore. Heaven fought for us; It has hurled rain at them, Tempests and poison winds. They are no more, and we live, We live free.

Aoua! Do not trust the white men, you shore-dwellers.

Translation (adapted) © 2002 by Peter Low from recmusic org

"Il est doux" ("It is sweet")

Il est doux de se coucher durant la chaleur sous un arbre touffu, et d'attendre que le vent du soir amène la traicheur

It is sweet to lie, during the heat, under a leafy tree, and wait for the evening breeze to bring coolness.

Femmes, approchez. Tandis que je me repose ici sous un arbre touffu, occupez mon oreille par vos accents prolongés.

Come, women! While I rest here under a leafy tree, fill my ears with your sustained tones.

Répétez la chanson de la jeune fille, lorsque ses doigts tressent la natte ou lorsqu'assise auprès du riz, elle chasse les oiseaux avides.

Repeat the song of the young girl who, when she braids her hair or sits beside the rice, chases away the greedy birds.

Le chant plaît à mon âme. La danse est pour moi presqu'aussi douce qu'un baiser.

The song pleases my soul; and the dance is nearly as sweet as a kiss.

Que vos pas soient lents, qu'ils imitent les attitudes du plaisir et l'abandon de la volupté.

May your steps be slow, that they imitate the attitudes of pleasure and ecstatic abandonment.

Le vent du soir se lève: la lune commence à briller au travers des arbres de la montagne.

The breeze is starting to blow; the moon begins to glisten through the mountain trees.

Allez, et préparez le repas.

Go and prepare the meal.

Translation (adapted) © 2002 by Peter Low from recmusic.org

Trois poèmes de Stéphane Mallarmé

Music by Maurice Ravel - Text by Stéphane Mallarmé

"Soupir" ("Sigh")

Mon âme vers ton front ou rêve, ô calme socur, Un automne jonche de taches de rousseur, Et vers le ciel errant de ton oeil angelique, Monte, comme dans un jardin melancolique, Fidele, un blanc jet d'eau soupire vers l'azur!

Vers l'azur attendri d'Octobre pâle et pui Qui mire aux grands bassins sa langueur infinie Et laisse, sur l'eau morte où la fauve agonie Des feuilles erre au vent et creuse un froid sillon, Se trainer le soleil jaune d'un long rayon.

Translation by Ned Rorem

My soul rises toward your brow where, o peaceful sister, A dappled autumn dreams, And toward the roying sky of your angelic eye,

As in a melancholy garden,

Faithful, a white plume of water sighs toward heaven's blue!

Toward the compassionate blue of pale and pure October That onto vast pools mirrors infinite indolence And over a swamp where the dark death of leaves Floats in the wind and digs a cold furrow Letting the yellow sun draw out a long ray

"Placet futile" ("Futile Petition")

Princesse, à jalouser le destin d'une Hébé Qui point sur cette tasse au baiser de vos lèvres; J'use mes feux mais n'ai rang discret que d'abbe Et ne figurerai même nu sur le Sèvres.

Comme je ne suis pas ton bichon embarbé Ni la pastille ni du rouge, ni jeux mièvres Et que sur moi je sens ton regard clos tombé Blonde dont les coiffeurs divins sont des orfèvres!

Nommez-nous, toi de qui tant de ris framboisés Se joignent en troupeau d'agneaux apprivoisés Chez tous broutant les voeux et bêlant aux délires,

Nommez-nous, pour qu'Amour ailé d'un éventail M'y peigne flûte aux doigts endormant ce bercail, Princesse, nommez-nous berger de vos sourires. Princess, envious of the youthful Hebe Rising up on this cup at the touch of your lips, I spend my ardor, but have only the low rank of abbot And shall never appear even naked on the Sèvres.

Since I'm not your whiskered lap-dog, Nor candy, nor rouge, nor sentimental pose, And since I know your glance on me is blind, O blonde, whose divine hairdressers are goldsmiths!

Appoint us, you in whose laughter so many berries Join a flock of tame lambs Nibbling every vow and bleating with joy,

Appoint us, so that Eros, winged with a fan, will paint me Upon it, a flute in my fingers to lull those sheep, Princess, appoint us shepherd of your smiles.

"Surgi de la croupe et du bond" ("Risen from haunch and spurt")

Surgi de la croupe et du bond D'une verrerie éphémère Sans fleurir la veillée amère, Le col ignoré s'interrompt.

Je crois bien que deux bouches n'ont Bu, ni son amant ni ma mère, Jamais a la même chimere, Moi, sylphe de ce froid plafond!

Le pur vase d'aucun breuvage Que l'inexhaustible veuvage Agonise mais ne consent,

Naif baiser des plus funèbres! A rien expirer annonçant Une rose dans les ténebres

Translations by Ned Rorem

Risen from haunch and spurt Of ephemeral glassware Without causing the bitter eve to bloom, The ignored neck is stopped.

I, sylph of this cold ceiling, Do not believe that two mouths. Neither my mother's nor her lover's. Ever drank from the same mad fancy

The pure vase empty of fluid Which tircless widowhood Slowly kills but does not consent to.

Innocent but funereal kiss!
To expire to nought announcing
A rose in the darkness.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-SIXTH STUDENT RECITAL Monday, February 21 at 8 p.m. Field Concert Hall

Sonata in D minor

Prologue: Lent

Sérénade: Modérément animé—

Finale: Animé

Nathan Vickery, cello Yue Chu, piano

Trio in A minor

Modéré

Pantoum: Assez vif Passacaille: Très large

Final: Animé

Amalia Hall, violin Eric Han, cello Vivian Cheng, piano

INTERMISSION

Claude Debussy

(1862-1918)

Maurice Ravel (1875–1937)

Quartet No. 2 in G minor, Op. 45

Gabriel Fauré [1845–1924]

Allegro molto moderato Allegro molto Adagio non troppo Allegro molto

> Ike See, violin Daniel Hanul Lee, viola Gary Hoffman, cello Yekwon Sunwoo, piano

> > 0

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Φ

COACHES

This program is the culmination of a series of lessons, coachings, and master classes by Gary Hoffman, guest artist. As part of his residency, Mr. Hoffman prepared all of the works on tonight's recital.

The Ravel trio received additional preparation from Pamela Frank and Ida Kavafian.

PERFORMERS

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Yue Chu, from Tianjin, China, is a student of Seymour Lipkin and Meng-Chieh Liu and entered Curtis in 2010.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

•

GUEST ARTIST

Gary Hoffman gained international renown upon his victory as the first North American to win the Rostropovich International Competition in Paris in 1986. Mr. Hoffman is an artist member of the Chamber Music Society of Lincoln Center. He has appeared as a frequent soloist with the world's most noted orchestras, including the Baltimore, Chicago, London, Montréal, National, San Francisco, and Toronto symphony orchestras; English, Los Angeles, and Moscow chamber orchestras; the Orchestre National de France; the Orchestre de la Suisse Romande; and the Netherlands and Rotterdam philharmonics. Mr. Hoffman served on the faculty of the Indiana University Jacobs School of Music for eight years. Residing in Paris, he is an active recording artist with the BMG (RCA), Sony, EMI, and Le Chant du Monde labels. Mr. Hoffman performs on a 1662 Nicolo Amati, the "ex-Leonard Rose."

NEXT STUDENT RECITAL

Tuesday, February 22 at 8 p.m.

Graduation Recital: Daniel Stewart, conductor

Field Concert Hall

Beethoven Overture to Die Geschöpfe des Prometheus,

Op. 43

Mozart Symphony No. 39 in E-flat major, K. 543

Curtis Symphony Orchestra Daniel Stewart, conductor ('10)

Hindemith Der Schwanendreher: Konzert nach alten

Volksliedern

Hyo Bi Sim, viola

Curtis Symphony Orchestra Daniel Stewart, conductor ('10)

Limited seating available

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-SEVENTH STUDENT RECITAL Graduation Recital—Daniel Stewart, conductor Tuesday, February 22 at 8 p.m. Field Concert Hall

Overture to

Die Geschöpfe des Prometheus, Op. 43

Ludwig van Beethoven (1770–1827)

Curtis Symphony Orchestra Daniel Stewart, conductor

Der Schwanendreher:

Konzert nach alten Volksliedern

Paul Hindemith (1895–1963)

Zwischen Berg und tiefem Tal

Nun laube, Lindlein, laube—Fugato: Der Gutzgauch
auf dem Zaune saß

Variationen: Seid ihr nicht der Schwanendreher

Hyo Bi Sim, viola

Curtis Symphony Orchestra

Daniel Stewart, conductor

INTERMISSION

Symphony No. 39 in E-flat major, K. 543

Wolfgang Amadeus Mozart (1756–91

Adagio — Allegro Andante con moto Menuetto: Allegretto Finale: Allegro

> Curtis Symphony Orchestra Daniel Stewart, conductor

> > 3

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Φ

CONDUCTOR AND SOLOIST

Daniel Stewart 10), from San Francisco, is a recipient of the 2010 James Conlon Conducting Prize from the American Academy of Conducting at the Aspen Music Festival. Mr. Stewart has served as a cover conductor for the Philadelphia Orchestra and New World Symphony, at the invitations of Charles Dutoit and Michael Tilson Thomas, respectively. Mr. Stewart received a Diploma from Curtis in 2010; while at Curtis he was a student of Otto-Werner Mueller.

Hyo Bi Sim, from Seoul, is a student of Roberto Diaz and entered Curtis in 2005.

CURTIS SYMPHONY ORCHESTRA

Violin Oboe

Choha Kim Samuel Nemec

Eunice Kim Alexander Vvedenskiv

Jeoung-Yin Kim Yiying Julia Li Clarinet

Richard Lin Stanislav Chernyshev Ike See ('08)

Kelly Coyle Kensho Watanabe

Bassoon Lifan Zhu

Catherine Chen Julia Harguindey

Viola Daniel Hanul Lee

Sung Jin Lee Dana Cullen Junping Qian Seth Hanes, guest artist

Horn

Katherine Jordan Cello Gabriel Cabezas

John-Henry Crawford Trumpet Kai Cataldo Camden Shaw ('10) Sara Huebner Branson Yeast

Trombone Double Bass Ryan Seay Timothy Dilenschneider

Alexander Jacobsen Harp Nathaniel West :

Ko-Ni Choi ('10)

Patrick Williams Timpani Mari Yoshinaga Moonyoung Yoon

Flute

NEXT STUDENT RECITAL

Wednesday, February 23 at 8 p.m.

Field Concert Hall

Copland Duo for Flute and Piano

Patrick Williams, flute Hugh Sung, piano ('90)

Dvořák Quartet in E-flat major, Op. 87

Nikki Choci, violin

Daniel Hanul Lee, viola

Eric Han, cello Yue Chu, piano

Fauré Sonata No. 1 in A major, Op. 13

Hannah Ji, violin

Hugh Sung, piano ('90)

Liebermann Sonata for Flute and Piano, Op. 23

Diondré McKinney, flute Hugh Sung, piano ('90)

Prokofiev Sonata No. 2 in D minor, Op. 14

Vivian Cheng, piano

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FORTY-EIGHTH STUDENT RECITAL Wednesday, February 23 at 8 p.m. Field Concert Hall

Sonata for Flute and Piano, Op. 23

Lowell Liebermann Lento (b. 1961)

蒙

Presto energico

Diondré McKinney, flute Hugh Sung, piano

Sonata No. 2 in D minor, Op. 14

Sergey Prokofiev Allegro, ma non troppo (1891 - 1953)

Scherzo: Allegro marcato

Andante Vivace

Vivian Cheng, piano

Duo for Flute and Piano

Aaron Copland (1900-90)Flowing Poetic, somewhat mournful

Lively, with bounce

Patrick Williams, flute Hugh Sung, piano

Sonata No. 1 in A major, Op. 13

Gabriel Fauré (1845–1924

Allegro molto Andante Allegro vivo Allegro quasi presto

> Hannah Ji, violin Hugh Sung, piano

INTERMISSION

Quartet in E-flat major, Op. 87

Antonín Dvořák (1841–1904)

Allegro con fuoco Lento Allegro moderato, grazioso Finale: Allegro ma non troppo

> Nikki Chooi, violin Daniel Hanul Lee, viola Eric Han, cello Yue Chu, piano

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COACH

The Dvořák quartet was prepared by Meng-Chieh Liu.

PERFORMERS

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Yue Chu, from Tianjin, China, is a student of Seymour Lipkin and Meng-Chieh Liu and entered Curtis in 2010.

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, February 25 at 8 p.m.

Graduation Recital: Bryan A. Lee, violin

Field Concert Hall

Franck Sonata in A major

Mozart Sonata in E-flat major, K. 302

Webern Vier Stücke, Op. 7
Bryan A. Lee, violin

Amy JiaQi Yang, piano

Mozart Sinfonia concertante in E-flat major, K. 364

Bryan A. Lee, violin

Milena Pajaro-van de Stadt, viola

Curtis Chamber Ensemble

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



Tribute to David Soyer

February 24, 1923-February 25, 2010

Field Concert Hall Sunday, October 24, 2010, at 3 p.m. WELCOME

Roberto Díaz (Viola '84), President

RECORDING

Adagio

from Sonata No. 2 in D major, Op. 58

Felix Mendelssohn (1809–47)

David Soyer, cello Harriet Wintergreen, piano

MUSICAL SELECTION

Romance, Op. 119, No. 1

Georg Goltermann

(1824 - 98)

The First Class of David Soyer at Curtis (1968)

Judith Serkin ('73), cello Elizabeth Tuma ('71), cello Jerry Grossman ('71), cello Peter Wiley ('74), cello

RECORDING

Larghetto

Wolfgang Amadeus Mozart

from Quartet in B-flat major, K. 589

(1756 - 91)

Guarneri Quartet:

Arnold Steinhardt ('59), violin John Dalley ('57), violin Michael Tree (Violin '55), viola David Soyer, cello

REMARKS

Arnold Steinhardt (Violin '59)

CURTIS ALUMNI WHO STUDIED WITH DAVID SOYER

Stephen Ballou ('71)

Jerry Grossman ('71)

Ron Thomas ('71)

Elizabeth Tuma ('71)

John B. Wells ('71)

Susan Marshall-Petersen ('72)

Judith A. Serkin ('73)

Roger Low ('74)

Peter Wiley ('74)

Hampton Mallory ('76)

Nobuko Takeuti ('76)

Young-Chang Cho ('77)

Nora C. Pirquet ('77)

Michael P. Reynolds ('77)

Jonathan Gerhardt ('78)

Sarah J. Boyer ('79)

Vivian Barton Dozor ('79)

Desmond Hoebig ('79) Michal Schmidt ('81)

Jonathan Spitz ('81)

Alan J. Stepansky ('81)

David R. Ellis ('82)

Gita Roche Ladd ('82)

Sara Sant'Ambrogio ('82)

Robert LaRue ('84)

Keith Hall Robinson ('84)

James J. Cooper ('85)

Xiao-Lan Wang ('85)

Pegsoon Whang ('85)

Marina Gail Hoover ('87)

Xiao Di Li ('87)

Yeesun Kim ('88)

Wendy Sutter ('89)

John F. Koen ('90)

Wilhelmina W. Smith ('90)

Derek S. Barnes ('91)

Nina Lee ('92)

Julie Regan Reimann ('92)

Xiao-Jun Wang ('92)

Sun-Won Ryang ('93)

Margaret Munro Tobolowska ('94)

Pitnarry Shin ('94) Sophie Shao ('95)

Alberto Parrini ('96)

Arash ("Joey") Amini ('97)

Jeong-Joo Choi ('97)

Aaron Choi ('98)

Ludmila K. Konstantinova ('98)

Miguel Angel Clares ('99)+

Margo Tatgenhorst Drakos ('99)

Inna Nassidze ('99)

Joel W. Noyes ('01)

Yi-Chun Chen ('03)

Priscilla Lee ('03)

Yumi Kendall ('04)

Helen Lee ('04)

Michael Haas ('06)

Samuel Fletcher ('07)

Bronwyn Banerdt ('08)

Abraham Feder ('08)

Hyun-Jung Ban ('09)

Hiro Matsuo ('10)

Current Students

Natalie Helm

Branson Yeast

⁺ indicates deceased



MUSICAL SELECTION "Bist du bei mir," BWV 508

Johann Sebastian Bach (1685–1750)

The Bridge to the Future Judith Serkin ('73), cello Elizabeth Tuma ('71), cello Jerry Grossman ('71), cello Branson Yeast, cello

PHOTO MONTAGE

Valse sentimentale for Piano, Op. 51, No. 6 Peter Ilich Tchaikovsky (1840–93)

Song of the Birds

arranged by Pablo Casals

David Soyer, cello Mary Lou Vetrano, piano

Hymnus, Op. 57

Julius Klengel (1859–1933)

Traditional

The Current Cellists of Curtis: The Future

Jeoung-Hyoun Lee
Natalie Helm
Camden Shaw
Summer Hu
Jiyoung Lee
Sarah Rommel
Branson Yeast

Gabriel Cabezas
John-Henry Crawford
Nathan Vickery
Eric Han
Xin Shi
Tessa Seymour

Please join us for a reception in the Bok Room immediately following the tribute.

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David Soyer

David Soyer served on the faculty of the Curtis Institute of Music for more than forty years until his death last February. He was a teacher and player of remarkable gifts, whose presence in the music world was unique and irreplaceable. At Curtis, he held the Orlando Cole Chair in Cello Studies, named in honor of another distinguished Curtis faculty member who passed away this year.

Mr. Soyer was a founding member of the Guarneri String Quartet, which he formed with Curtis alumni Arnold Steinhardt, John Dalley, and Michael Tree while the four were spending the summer of 1964 at the Marlboro Festival and School. Mr. Soyer joined Curtis's faculty in 1968, and in that role influenced two generations of superb cellists—including current faculty member Peter Wiley, who succeeded him as the cellist of the Guarneri in 2001.

Born in Philadelphia, Mr. Soyer studied with Diran Alexanian, Emanuel Feuermann, and Pablo Casals. In addition to teaching at Curtis, he was a faculty member of the Juilliard School and Manhattan School of Music, and he received honorary doctorates from the University of Southern Florida and State University of New York at Binghamton.

Mr. Soyer will be remembered with great respect and reverence by his students and colleagues and all who knew him.

The recordings of Mr. Soyer which accompany the photo montage in the program were made especially for the 60th-birthday celebration of his wife, Janet Putnam Soyer (Harp '43).

Special thanks to Pete Checchia, Allen Cohen, and Dorothea Steinhardt for their beautiful photographs.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FORTY-NINTH STUDENT RECITAL Graduation Recital—Bryan A. Lee, violin Friday, February 25 at 8 p.m. Field Concert Hall

•

Sonata in E-flat major, K. 302

Wolfgang Amadeus Mozart (1756–91)

Allegro

Rondo: Andante grazioso

Vier Stücke, Op. 7

Anton Webern

(1883-1945)

Sehr Langsam Rasch

Sehr Langsam

Bewegt

Sonata in A major

César Franck (1822–90)

Allegretto ben moderato

Allegro

Recitativo-Fantasia

Allegretto poco mosso

Bryan A. Lee, violin Amy JiaQi Yang, piano

INTERMISSION

Sinfonia concertante in E-flat major, K. 364

Mozart

Allegro maestoso Andante Presto

> Bryan A. Lee, violin Milena Pajaro-van de Stadt, viola Curtis Chamber Ensemble

> > •

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PERFORMERS

Bryan A. Lee, from Radnor, Pa., is a student of Pamela Frank and entered Curtis in 2005. He is the Susan and Edward Montgomery Annual Fellow.

Milena Pajaro-van de Stadt Viola 10, from Jacksonville, Fla., is a student of Misha Amory, Roberto Díaz, and Michael Tree and entered Curtis in 2006.

Amy JiaQi Yang (Piano '06)

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS CHAMBER ENSEMBLE

Violin

Elizabeth Fayette

Pamela Frank, faculty ('89)

Joel Link

Zoë Martin-Doike

Viola

Jessica T. Chang Daniel Hanul Lee Ren Martin-Doike

Junping Qian

Cello

Sarah Rommel

Camden Shaw ('10)

Double Bass

Derek Zadinsky

Oboe

Alexandra von der Embse

Alexander Vvedenskiy

Horn

Dana Cullen

Katherine Jordan

0

I would like to thank the people who have helped me throughout my time at Curtis. Thank you to Victor Danchenko and Pamela Frank, my unique and dedicated teachers. Thank you to my quartet—Joel Link, violin, Milena Pajaro-van de Stadt, viola, and Camden Shaw, cello; I've learned so much from you guys, and I can't think of a better way to spend my musical life. Finally I'd like to thank my family for always supporting me in my goals and my passion and for being there, no matter what—especially my mom!

NEXT STUDENT RECITAL

Monday, February 28 at 8 p.m.

Graduation Recital: Rachel Kuipers, viola

Field Concert Hall

Brahms Sonata in E-flat major, Op. 120, No. 2

Falla Selections from Siete canciones populares

españolas, transcribed by Paul Kochanski

and Manuel Diaz

Villa-Lobos Aria from Bachianas Brasileiras No. 5,

transcribed by William Primrose

Rachel Kuipers, viola Elena Jivaeva, piano

Schnittke Monologue

Telemann Concerto in G major, TWV 51:G9

Rachel Kuipers, viola Curtis Chamber Ensemble

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CURTIS AT LONGWOOD-SARAH ROMMEL, CELLO, WITH JUNGEUN KIM, PIANO Sunday, February 27, 2011, at 1 p.m.

Longwood Gardens Ballroom, Kennett Square, Pa.

Suite in D minor, Op. 131c, No. 2

Max Reger

Prelude: Largo

(1873 - 1916)

Gavotte: Allegretto

Largo

Gigue: Vivace

Sonata György Ligeti

 $(1923 \cdot 2006)$ Dialogo: Adagio, rubato, cantabile

Capriccio: Presto con slancio

Sarah Rommel, cello

Sonata in A major for Violin

César Franck

Allegretto ben moderato

(1822 - 90)

Allegro

Recitativo-Fantasia

Allegretto poco mosso

Sarah Rommel, cello Jungeun Kim, piano

This afternoon's program will be performed without intermission.



CURTISINSTITUTE OF MUSIC

2010-11 PECO FAMILY CONCERT SERIES

Sunday, February 27 at 2 and 4 p.m. Field Concert Hall



INTRODUCTION TO THE WOODWIND FAMILY

Syrinx

Claude Debussy (1862–1918)

Patrick Williams, flute

Prelude No. 1

from Three Preludes for Piano

arranged by James Cohn

George Gershwin (1898–1937)

Kelly Coyle, clarinet Lio Kuokman, piano

Le Api

Antonio Pasculli (1842–1924)

Alexander Vvedenskiy, oboe Lio Kuokman, piano

Valsa improvisada from Sixteen Valsas Francisco Mignone (1897–1986)

Rae Feldcamp, bassoon Lio Kuokman, piano

Excerpt—Enforêt

Eugène Bozza (1905–91)

Katherine Jordan, horn Lio Kuokman, piano

Peter and the Wolf, Op. 67

arranged by Joachim Linckelmann

Joseph Barron, bass-baritone Patrick Williams, flute Alexander Vvedenskiy, oboe Kelly Coyle, clarinet Rae Feldcamp, bassoon Katherine Jordan, horn Sergey Prokofiev (1891–1953)

Questions and Closing Remarks

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This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Programs are professionally recorded for educational use and possible broadcast.

PERFORMERS

Joseph Barron, from Pittsburgh, is a student of W. Stephen Smith, adjunct faculty, and entered Curtis in 2008.

Kelly Coyle, from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Rae Feldcamp, from Medford, N.J., is a student of Daniel Matsukawa and entered Curtis in 2008.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Lio Kuokman (Conducting '09), staff pianist

HOST

Mary Kinder Loiselle, director of community engagement and career development services

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AUTOGRAPHS



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTIETH STUDENT RECITAL
Graduation Recital—Rachel Kuipers, viola
Monday, February 28 at 8 p.m.
Field Concert Hall

Concerto in G major, TWV 51:G9

Georg Philipp Telemann

Largo

Allegro

Andante

Presto

(1681–1767)

Monologue

Alfred Schnittke (1934–98)

Rachel Kuipers, viola Curtis Chamber Ensemble

INTERMISSION

Siete canciones populares españolas, selections Manuel de Falla transcribed by Paul Kochanski and Manuel Díaz 1876–1946

El paño moruno

Nana

Canción

Polo

Asturiana

Jota

Aria from Bachianas brasileiras No. 5

transcribed by William Primrose

Heitor Villa-Lobos (1887–1959)

Sonata in E-flat major, Op. 120, No. 2

Allegro amabile

Allegro appassionato

Andante con moto—Allegro

Rachel Kuipers, viola Elena Jivaeva, piano Johannes Brahms (1833–97)

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PERFORMERS

Rachel Kuipers, from Rochester, Minn., is a student of Roberto Díaz and entered Curtis in 2008. She is a Gerry and Marguerite Lenfest Fellow.

Elena Jivaeva, staff pianist

CURTIS CHAMBER ENSEMBLE

Violin Cello

Rebecca Anderson Joseph Kuipers (guest artist) Xin Shi

Elizabeth Fayette Hannah Ji

Double Bass Jeoung-Yin Kim Nathaniel West Justine Lamb-Budge

Zoë Martin-Doike Harpischord Ike See ('08) Nadja Lesaulnier (guest artist)

Lifan Zhu

Viola

Jessica T. Chang Ayane Kosaza Ren Martin-Doike

NEXT STUDENT RECITAL

Tuesday, March 1 at 8 p.m.

Graduation Recital: Rosie Turner, trumpet, and Ryan Seay, trombone

Field Concert Hall

Castérède Concertino

Rosie Turner, trumpet Ryan Seay, trombone Hugh Sung, piano ('90)

Copland Quiet City

Rosie Turner, trumpet Beverly Wang, English horn Curtis Chamber Ensemble Vinay Parameswaran, conductor

Eben Okna, podle Marca Chagalla Windows, after

Marc Chagall, Rosie Turner, trumpet Bryan Anderson, organ

Ellis Selections from Suite for Trombone and Piano

Ryan Seay, trombone Dana Cullen, piano

Seay/Folk Primordial

Ryan Seay, trombone

Benjamin Folk, percussion, electronics ('10) Gabe Globus-Hoenich, percussion ('08)

Weiss Three Songs for Soprano and Piano

Ryan Seay, trombone Hugh Sung, piano ('90)

Programs are subject to change.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FIFTY-FIRST STUDENT RECITAL

Graduation Recital—Rosie Turner, trumpet, and Ryan Seay, trombone

Tuesday, March 1 at 8 p.m.

Field Concert Hall

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Quiet City

Aaron Copland (1900–90)

Rosie Turner, trumpet Beverly Wang, English horn Curtis Chamber Ensemble Vinay Parameswaran, conductor

Three Songs for Soprano and Piano

Christopher Weiss ('09)

Miracles

(b. 1980)

Heart, we will forget him Lullaby: Sweet and low

> Ryan Seay, trombone Hugh Sung, piano

Okna, podle Marca Chagalla (Windows, after Marc Chagall)

Petr Eben (1929–2007)

Modré okno (The Blue Window) Zelené okno (The Green Window) Cervené okno (The Red Window)

Zlaté okno (The Golden Window)

Rosie Turner, trumpet Bryan Anderson, organ

INTERMISSION

Primordial

Ryan Seay/Benjamin Folk ('10)

b. 1986) (b. 1987)

Ryan Seay, trombone Benjamin Folk, percussion, electronics Gabe Globus-Hoenich, percussion

Suite for Trombone and Piano, selections

John Ellis

(b. 1945)

Tango Paradiso
The Relentless Passage of Time

A Moment of Freedom

Ryan Seay, trombone Dana Cullen, piano

Concertino

Jacques Castérède

(b. 1926)

Allegro energico Andante sostenuto

Allegro

Rosie Turner, trumpet Ryan Seay, trombone Hugh Sung, piano

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Photographic and recording equipment may not be used in Field Concert Hall Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ryan Seay, from Denver, is a student of Nitzan Haroz and entered Curtis in 2007. He is the Crown Holdings, Inc. Annual Fellow.

Rosie Turner, from Sydney, Australia, is a student of David Bilger and entered Curtis in 2009. She is the Thomas and Patricia Vernon Annual Fellow.

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Dana Cullen (Horn), from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Benjamin Folk (Timpani and Percussion '10)

Gabe Globus-Hoenich (Timpani and Percussion '08)

Hugh Sung (Piano '90), collaborative pianist

CURTIS CHAMBER ENSEMBLE

Violin Viola

Rebecca Anderson Jessica T. Chang Zenas Hsu Zoë Martin-Doike Hannah Ji Junping Qian

Eunice Kim

Justine Lamb-Budge
Ike See ('08)

Camden Shaw ('10)

Nathan Vickery

Double Bass Louisa Womack

NEXT STUDENT RECITAL Wednesday, March 2 at 8 p.m. Field Concert Hall

Works by Boccherini, Bruch, Liszt, Pilss, and Saint-Saëns

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-SECOND STUDENT RECITAL Wednesday, March 2 at 8 p.m. Field Concert Hall

Kol nidrei, Op. 47

Max Bruch (1838–1920)

John-Henry Crawford, cello Patrick Kreeger, piano

Fantaisie in A major, Op. 124

Camille Saint-Saëns (1835–1921)

Richard Lin, violin Elizabeth Anne White, harp

Sonata for Trumpet and Piano

Karl Pilss (1902–79)

Allegro appasionato Adagio, molto cantabile Allegro agitato

> Sara Huebner, trumpet Vinay Parameswaran, piano

Concerto in B-flat major, G. 482

Allegro moderato Andantino grazioso Rondo: Allegro Luigi Boccherini (1743–1805)

Nathan Vickery, cello Elizabeth Fayette, violin Yiying Julia Li, violin Eunice Kim, violin Hannah Ji, violin Amanda Verner, viola Gabriel Cabezas, cello

INTERMISSION

Deux légends

St. François d'Assise: La prédication aux oiseaux St. François de Paule marchant sur les flots Franz Liszt

(1811-86)

"Freudvoll und leidvoll" from Beethoven's Lieder von Goethe Liszt

Danse macabre, Op. 40

arranged by Liszt

Yen Yu Chen, piano

Saint-Saëns

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PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Patrick Kreeger (Organ), from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Yiying Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Vinay Parameswaran (Conducting), from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Elizabeth Anne White, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL Friday, March 4 at 8 p.m. Field Concert Hall

Beethoven Sonata No. 4 in C major, Op. 102, No. 1

Tessa Seymour, cello Jungeun Kim, piano

Carter Four Lauds

Zoë Martin-Doike, violin

Dvořák Zigeunermelodien, Op. 55

Meredith LaBouff, soprano Donald St. Pierre, piano

Liszt Sonata in B minor

Yen Yu Chen, piano

Mozart Concerto No. 3 in E-flat major, K. 447

Adedeji Bailes Ogunfolu, horn Curtis Chamber Ensemble

Ya-Jhu Yang Rain Out at Sea

Sarah Shafer, soprano Rebecca Anderson, violin

Programs are subject to change.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-THIRD STUDENT RECITAL Friday, March 4 at 8 p.m. Field Concert Hall

Sonata No. 4 in C major, Op. 102, No. 1

Ludwig van Beethoven

Andante—Allegro vivace Adagio—Allegro vivace

(1770–1827)

Tessa Seymour, cello Jungeun Kim, piano

Zigeunermelodien, Op. 55

Antonín Dvořák

(1841 - 1904)

Mein Lied ertönt, ein Liebespsalm
Ei, wie mein Triangel wunderherrlich läutet
Rings ist der Wald so stumm und still
Als die alte Mutter
Reingestimmt die Saiten
In dem weiten, breiten, luft'gen Leinenkleide
Darf des Falken Schwinge

Meredith LaBouff, soprano Donald St. Pierre, piano

Four Lauds, selections

Elliott Carter

Riconoscenza per Goffredo Petrassi Rhapsodic Musings (b. 1908)

Zoë Martin-Doike, violin

Sonata in B minor

Franz Liszt (1811–86)

Yen Yu Chen, piano

INTERMISSION

Rain Out at Sea

Ya-Jhu Yang (b. 1984)

A Tale

Request

After Aristotle

He Writes of His First Love

That Summer

What It Would Be: Three Guesses

Sarah Shafer, soprano Rebecca Anderson, violin

Tonight's paper installation was designed by guest artist Emogene Schilling.

Concerto No. 3 in E-flat major, K.447

Wolfgang Amadeus Mozart

(1756-91)

Allegro

Romanza: Larghetto

Allegro

Adedeji Bailes Ogunfolu, horn Curtis Chamber Ensemble Francesco Lecce-Chong, conductor

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

COMPOSER

Ya-Jhu Yang, from Taipci, Taiwan, is a student of Jennifer Higdon and entered Curtis in 2009.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Meredith LaBouff, from Tenafly, N.J., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Francesco Lecce-Chong, from Longmont, Colo., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and entered Curtis in 2010.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Jungeun Kim, director of instrumental accompaniment

Donald St. Pierre, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS CHAMBER ENSEMBLE

Violin Double Bass Maia Cabeza Rex Surany

Hannah Ji

Justine Lamb-Budge Samuel Boutris Zoë Martin-Doike

Fabian Fuertes (guest artist) Kensho Watanabe

Clarinet

Bassoon Viola Catherine Chen Jessica T. Chang

Wenmin Zhang Sung Jin Lee Cello

NEXT STUDENT RECITAL Monday, March 7 at 8 p.m. Field Concert Hall

Xin Shi Branson Yeast

Works by Gesualdo, Hindemith, Janáček, Liszt, and Wagner

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.







2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

A.

FIFTY-FOURTH STUDENT RECITAL Monday, March 7 at 8 p.m. Field Concert Hall

"Liebestod" from Tristan und Isolde

transcribed by Franz Liszt

La lugubre gondola No. 1

La lugubre gondola No. 2

Yen Yu Chen, piano

Mládí (Youth)

Allegro

Andante sostenuto

Vivace

Allegro animato

Patrick Williams, flute
Beverly Wang, oboe
Juyong You, clarinet
Stanislav Chernyshev, bass clarinet
Julia Harguindey, bassoon
Sydney Braunfeld, horn

Richard Wagner (1813–83)

Franz Liszt (1811–86)

Liszt

Leoš Janáček (1854–1928)

Sonata, Op. 25, No. 4

Sehr lebhaft. Markiert und kraftvoll Sehr langsame Viertel Finale: Lebhafte Viertel

> Junping Qian, viola Hugh Sung, piano

Paul Hindemith 1895-1963)

INTERMISSION

Selections from Madrigali libro sesto

Se la mia morte brami Tu piangi, o Filli mia Io parto, e non più dissi Candido e verde fiore Moro, lasso, al mio duolo Beltà, poi che t'assenti Quando ridente e bella

> Sarah Shafer, soprano Alize Rozsnyai, soprano Steven Bradshaw, countertenor Daniel Shapiro, tenor Alexander Ullman. baritone Matthew Glandorf, conductor

Carlo Gesualdo 1561–1613)

Concerto No. 1 in E-flat major

Allegro maestoso

Quasi adagio—Allegretto vivace
Allegro marziale animato

Yekwon Sunwoo, piano Yue Chu, piano accompaniment Liszt

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COACHES

The Janáček sextet was prepared by Daniel Matsukawa.

The Gesualdo madrigals were prepared by Matthew Glandorf.

PERFORMERS

Sydney Braunfeld, from Hurley, N.Y., is a student of Jennifer Montone and entered Curtis in 2010.

Yen Yu Chen, from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Yue Chu, from Tianjin, China, is a student of Seymour Lipkin and Meng-Chieh Liu and entered Curtis in 2010.

Julia Harguindey, from Montréal, is a student of Daniel Matsukawa and entered Curtis in 2009.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and entered Curtis in 2009.

Alize Rozsnyai, from San Diego, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Daniel Shapiro (Composition), from Haverford, Pa., is a student of Jennifer Higdon and entered Curtis in 2008.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Alexander Ullman (Piano), from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Beverly Wang, from Toronto. is a student of Richard Woodhams and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Steven Bradshaw, guest artist

Matthew Glandorf (Organ '91), faculty

Hugh Sung (Piano '90), collaborative pianist

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NEXT STUDENT RECITAL Tuesday, March 8 at 8 p.m. Field Concert Hall

Works by Beethoven, Bruch. Rossini, and Schumann

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline. (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-FIFTH STUDENT RECITAL Tuesday, March 8 at 8 p.m. Field Concert Hall

Sonata No. 10 in G major, Op. 96

Allegro moderato Adagio espressivo Scherzo: Allegro Poco allegretto

> Zoë Martin-Doike, violin Xiaohui Yang, piano

Sonata No. 4 in B-flat major for Strings

transcribed by Friedrich Berr

Allegro vivace Andante

Rondo: Allegretto

Diondré McKinney, flute Juyong You, clarinet Wade Coufal, bassoon Sarah Boxmeyer, horn

Ludwig van Beethoven (1770–1827)

Gioacchino Rossini (1792–1868)

Scottish Fantasy, Op. 46

Introduction: Grave—Adagio cantabile

Allegro—Adagio
Andante sostenuto

Finale: Allegro guerriero

Rebecca Anderson, violin
Jungeun Kim, piano

INTERMISSION

Dichterliebe, Op. 48

Im wunderschönen Monat Mai
Aus meinen Tränen sprießen
Die Rose, die Lilie, die Taube, die Sonne
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüßten's die Blumen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume seh' ich dich

Aus alten Märchen winkt es Die alten, bösen Lieder

> Jarrett Ott, baritone Bonnie Wagner, piano

Max Bruch (1838–1920)

Robert Schumann (1810–56)

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COACH

The Rossini quartet was prepared by Jennifer Montone.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009.

Jarrett Ott, from Pen Argyl, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment Bonnie Wagner, voice and opera coach

NEXT STUDENT RECITAL

Wednesday, March 9 at 8 p.m.

Graduation Recital: Joel Link, violin

Field Concert Hall

Brahms Sonata No. 1 in G major, Op. 78

Dvořák "Als die alte Mutter" from Zigeunermelodien,

Op. 55, arranged by Fritz Kreisler

Gluck Mélodie, transcribed by Fritz Kreisler

Janáček Sonata

Kreisler Tambourin chinois, Op. 3

Schumann "Abendlied" from Zwölf Klavierstücke, Op. 85,

transcribed by Fritz Kreisler

Joel Link, violin

Amy JiaQi Yang, piano ('06)

Elgar Salut d'amour, Op. 12

Joel Link, violin Bryan A. Lee, violin

Amy JiaQi Yang, piano ('06)

Handel Passacaglia in G minor, transcribed by Johan

Halvorsen

Joel Link, violin

Derek Zadinsky, double bass

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CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-SIXTH STUDENT RECITAL Graduation Recital—Joel Link, violin Wednesday, March 9 at 8 p.m. Field Concert Hall

Sonata

Con moto

Ballada: Con moto

Allegretto Adagio

Sonata No. 1 in G major, Op. 78

Vivace ma non troppo

Adagio

Allegro molto moderato

Joel Link, violin Amy JiaQi Yang, piano

INTERMISSION

Leoš Janáček (1854–1928)

Johannes Brahms

(1833 - 97)

Passacaglia in G minor

George Frideric Handel

transcribed by Johan Halvorsen

(1685-1759)

Joel Link, violin Derek Zadinsky, double bass

Salut d'amour, Op. 12

Edward Elgar (1857–1934)

arranged by Albert Markov

Joel Link, violin Bryan A. Lee, violin Amy JiaQi Yang, piano

Mélodie

Christoph Willibald Gluck

transcribed by Fritz Kreisler

(1714-87)

"Als die alte Mutter" from Zigeunermelodien, Op. 55 Antonín Dvořák

arranged by Kreisler

(1841-1904)

"Abendlied" from Zwölf Klavierstücke, Op. 85 transcribed by Joseph Joachim

Robert Schumann (1810–56)

Tambourin chinois, Op. 3

Fritz Kreisler (1875–1962)

Joel Link, violin Amy JiaQi Yang, piano

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PERFORMERS

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005. He is the Efrem Zimbalist Fellow.

Bryan A. Lee, from Radnor, Pa., is a student of Pamela Frank and entered Curtis in 2005.

Derek Zadinsky, from Seattle, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006.

Amy JiaQi Yang (Piano '06)

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS WEEK AT CURTIS

Alumni Recital Series: Yuja Wang, piano ('08)

Friday, March 11 at 8 p.m.

Field Concert Hall

Works by Mendelssohn, Mussorgsky, Rachmaninoff, Saint-Saëns, Schubert, and Scriabin

This concert is sold out.

THIS WEEK AT CURTIS

Curtis at Longwood—Branson Yeast, cello, with Elena Jivaeva, piano Sunday, March 13 at 1 p.m. Longwood Gardens Ballroom. Kennett Square, Pa.

Works of Fauré. Hindemith. Schnittke, and Tchaikovsky

Free with Gardens admission (\$18); tickets.longwoodgardens.org or (610) 388-1000

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NEXT STUDENT RECITAL Sunday, March 13 at 3 p.m. Field Concert Hall

Beethoven Sonata No. 23 in F minor, Op. 57

("Appassionata") Haochen Zhang, piano

Ludwig The Catherine Wheel

Alexandra von der Embse, oboe Zoë Martin-Doike, violin Jessica T. Chang, viola Gabriel Cabezas, cello

Prokofiev Sonata in D major, Op. 115

Yiying Julia Li, violin

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MASTER CLASS WITH HSIN-YUN HUANG, VIOLA Thursday, March 10, 2011, at 4 p.m. Field Concert Hall

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Sonata in E-flat major, Op. 120, No. 2

Johannes Brahms (1833–97)

Jessica T. Chang, viola Ashley Hsu, piano

Concerto in D major, Op. 1

Carl Stamitz (1745–1801)

Amanda Verner, viola Elena Jivaeva, piano

Viola Concerto

William Walton (1902–83)

Sung Jin Lee, viola Elena Jivaeva, piano

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CLINICIAN

Violist Hsin-Yun Huang came to international prominence in 1993 when she won second prize in the ARD Music Competition and the Bunkamura Orchard Hall Award. In 1988 Ms. Huang was the youngest gold medalist of the Lionel Tertis International Viola Competition.

Ms. Huang has performed as soloist with several leading orchestras including the Tokyo and Russian State philharmonics and the Bavarian Radio and Berlin Radio symphony orchestras. She has collaborated with several distinguished artists including Yo-Yo Ma, Jaime Laredo, Joshua Bell, violinist Joseph Suk, Menahem Pressler, and the Guarneri, Juilliard, Orion, Brentano, and St. Lawrence string quartets.

A founder of the Variation String Trio and former member of the Borromeo String Quartet, Ms. Huang is on the faculties of the Juilliard School and the Mannes College. Her formal training includes studies at the Yehudi Menuhin School, Juilliard, and Curtis, where studied with Michael Tree and graduated in 1992.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically

CURTIS INSTITUTE OF MUSIC

2010-11 ALUMNI RECITAL SERIES

HAOCHEN ZHANG, PIANO Friday, March 11 at 8 p.m. Field Concert Hall

Ballade No. 1 in G minor, Op. 23 Ballade No. 2 in F major, Op. 38

Ballade No. 3 in A-flat major, Op. 47

Ballade No. 4 in F minor, Op. 52

Frédéric Chopin (1810–49)

INTERMISSION

Sechs Klavierstücke, Op. 118

Intermezzo: Allegro non assai, ma molto

appassionato

Intermezzo: Andante teneramente

Ballade: Allegro energico

Intermezzo: Allegretto un poco agitato

Romanze: Andante

Intermezzo: Andante, largo e mesto

Johannes Brahms (1833–97)

Sonata No. 1, Op. 22

Allegro marcato Presto misterioso Adagio molto appassionato Ruvido ed ostinato Alberto Ginastera (1916–83)

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Mr. Zhang replaces Yuja Wang due to a flight cancellation.

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PERFORMER

Haochen Zhang, piano

"The 19-year-old Chinese Haochen Zhang is the discovery of this year's concert season ... This is evident after hearing only a few bars of Chopin's 24 preludes, which Zhang presents as a cycle. One will have to search long and hard and among the greatest pianists before one finds someone who can permeate tonally in a similarly sovereign way while making the architecture of the construction as equally convincing and audible."

-HannoverAllgemeine, December 2009

In June 2009 Haochen Zhang became one of the youngest participants and the first Chinese recipient to be awarded the prestigious Nancy Lee and Perry R. Bass Gold Medal at the Thirteenth Van Cliburn International Piano Competition. Immediately following, Mr. Zhang embarked on a worldwide sixty-date tour over the 2009–10 season.

with engagements that included a tour of Poland, Beijing Music Festival, Worldwide Chinese Festival Orchestra New Year's Concert at the National Centre for the Performing Arts in Beijing, Carnegie Hall's Neighborhood Concert Series, Aspen Festival, Washington Performing Arts Series, and the Hannover Prize Winners Series.

Mr. Zhang's Hannover debut was a great success and led to immediate recital invitations in Munich, Berlin, Ludwigshafen, and Paris. Recent and upcoming engagements include the Belgrade, Hong Kong, Israel, Krakow, and London philharmonics; China National, Shanghai, Shenzhen, and San Francisco symphonies; and the Philadelphia Orchestra, where he made his debut in 2006 with Rachmaninoff's Second Piano Concerto.

Mr. Zhang gave his debut recital at the Shanghai Concert Hall at the age of five, performing the complete Bach Two-Part Inventions as well as sonatas by Haydn and Mozart. His orchestral debut was made at the age of six, and he was awarded first prize at the Shanghai Piano Competition at the ages of seven and nine. In 2004 he made his debut at the Fifty-Ninth International Chopin Festival in Duszniki, Poland, performing the complete Chopin Études, Op. 25. In 2007 Mr. Zhang was the youngest winner of the China International Piano Competition, and in 2008, at the age of eighteen, he made his Carnegie Hall debut with the New York Youth Symphony Orchestra performing Mozart's Piano Concerto, K. 466 and the world premiere of a commission by Ryan Gallagher.

Mr. Zhang entered the Curtis Institute of Music in 2005 and studies with Gary Graffman. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Zhang is the Harold and Helene Schonberg Fellow.

ALUMNI SOCIETY OF GREATER PHILADELPHIA

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin
(Voice '48), Cochairman
Fanabel Block Kremens
(Piano '42), Cochairman
Marcantonio Barone
(Piano '82)
Blanche Burton-Lyles
(Piano '54)

Geoffrey Deemer (Oboe '01)
David DePeters (Timpani and
Percussion '85)
Mary Wheelock Javian
(Double Bass '99)
Alan Morrison (Organ '91,
Accompanying '93)
Richard Shapp (Opera '75)

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UPCOMING PERFORMANCES WITH PIANO ALUMNI Monday, March 14 at 8 p.m., Field Concert Hall Curtis On Tour Preview

Ignat Solzhenitsyn ('95) joins students for Brahms's Sonata, Op. 120, No. 2 and trios by Hagen, Kurtág, and Mozart. Free, no tickets required.

Tuesday, April 12 at 8 p.m., Verizon Hall at the Kimmel Center Curtis Symphony Orchestra

Di Wu ('05) joins conductor Christoph Eschenbach and ondes Martenot specialist Thomas Bloch for Messiaen's epic *Turangalila-symphonie*. Tickets: \$5-\$40: ticketphiladelphia.org or (215) 893-7902



CURTIS AT LONGWOOD—BRANSON YEAST, CELLO, WITH ELENA JIVAEVA, PIANO Sunday, March 13, 2011, at 1 p.m.

Longwood Gardens Ballroom, Kennett Square, Pa.

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Sonata, Op. 25, No. 3

Lebhalt, sehr markiert

Maßig schnell: Gemachlich

Langsam

Lebhafte Viertel

Maßig schnell

Branson Yeast, cello

Elégie, Op. 24

Sonata No. 1 for Cello and Piano

Largo

Presto Largo

Variations on a Rococo Theme, Op. 33

Branson Yeast, cello

Elena Jivaeva, piano

This afternoon's program will be performed without intermission

Paul Hindemith

(1895-1963)

Gabriel Fauré (1845–1924)

Alfred Schnittke

(1934–98)

Peter Ilich Tchaikovsky (1840–93)





2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-SEVENTH STUDENT RECITAL Sunday, March 13 at 3 p.m. Field Concert Hall

En forêt

Eugène Bozza (1905–91)

Sydney Braunfeld, horn Lio Kuokman, piano

Concerto No. 21 in C major, K. 467 Wolfgang Amadeus Mozart ("Elvira Madigan") (1756–91)

Ruoyu Huang, piano Michelle Cann, piano accompaniment

The Catherine Wheel

David Ludwig ('01)

Part II: Rose Window

(b. 1972)

Part III

Alexandra von der Embse, oboe Zoë Martin-Doike, violin Jessica T. Chang, viola Gabriel Cabezas, cello

INTERMISSION

Concerto in A minor, Op. 16

Edvard Grieg (1843–1907)

Allegro molto moderato Adagio

Allegro moderato molto e marcato

Teo Gheorghiu, piano Alexander Ullman, piano accompaniment

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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COACHES

The Ludwig quartet was prepared by Pamela Frank, David Ludwig, and Richard Woodhams.

PERFORMERS

Sydney Braunfeld, from Hurley, N.Y., is a student of Jennifer Montone and entered Curtis in 2010.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Teo Gheorghiu, from Zurich, Switzerland, is a student of Gary Graffman and entered Curtis in 2010.

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Lio Kuokman (Conducting '09), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Monday, March 14 at 8 p.m. Curtis on Tour Preview Field Concert Hall

Brahms Sonata in E-flat major, Op. 120, No. 2

Kelly Coyle, clarinet

Ignat Solzhenitsyn, piano ('95)

Hagen Book of Days (world premiere)
Kurtág Hommage à R. Sch., Op. 15d

Mozart Trio in E-flat major, K. 498 ("Kegelstatt")

Kelly Coyle, clarinet Ayane Kozasa, viola

Ignat Solzhenitsyn, piano ('95)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FIFTY-EIGHTH STUDENT RECITAL Curtis On Tour Preview Monday, March 14 at 8 p.m. Field Concert Hall

Hommage à R. Sch., Op. 15d

György Kurtág (b. 1926)

[merkwürdige Pirouetten des Kapellmeisters Johannes Kreisler]: Vivo

"Kapellmeister Johannes Kreisler's Curious Pirouettes"

[E.: der begrenzte Kreis ...]: Molto semplice, piano e legato "Eusebius: The Delimited Circle"

[... und wieder zuckt es schmerzlich F. um die Lippen ...]: Feroce, agitato

"... and again Florestan's lips tremble in anguish"

[Felhő valék, már süt a nap ...] [töredék-töredék]:

Calmo, scorrevole

"I was a cloud, now the sun is already shining ..."

In der Nacht: Presto "At Night"

Abschied [Meister Raro entdeckt Guillaume de Machaut]: Adagio, poco andante

"Parting (Meister Raro discovers Guillaume de Machaut)"

Kelly Coyle, clarinet

Ayane Kozasa, viola

Ignat Solzhenitsyn, piano

Sonata in E-flat major, Op. 120, No. 2

Allegro amabile
Allegro appassionato
Andante con moto—Allegro

Kelly Coyle, clarinet Ignat Solzhenitsyn, piano Johannes Brahms (1833–97)

Daron Hagen ('84)

(b. 1961)

INTERMISSION

Book of Days (world premiere)

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Sunday

Wolfgang Amadeus Mozart

(1756–91)

("Kegelstatt")
Andante

Menuetto

Rondeaux: Allegretto

Trio in E-flat major, K. 498

Kelly Coyle, clarinet Ayane Kozasa, viola Ignat Solzhenitsyn, piano

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMERS

Kelly Coyle, from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Ignat Solzhenitsyn (Piano and Conducting '95), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

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ABOUT CURTIS ON TOUR

Each season Curtis On Tour brings the extraordinary artistry of the world-renowned Curtis Institute of Music to audiences nationwide, with tomorrow's leading musicians performing alongside celebrated Curtis alumni and faculty. The Spring 2011 tour features Curtis piano faculty member Ignat Solzhenitsyn ('95) joined by Curtis students in a commissioned piece by Daron Hagen ('84). Other offerings include works by Brahms and Kurtág and one of Mozart's beloved clarinet compositions, the "Kegelstatt" Trio.

NEXT STUDENT RECITAL Tuesday, March 15 at 5:15 p.m. Field Concert Hall

J. S. Bach Suite No. 2 in D minor for Violoncello,

BWV 1008

Alexander Jacobsen, double bass

Bruch Kol nidrei for Cello, Op. 47

Nathan Paer, double bass Jungeun Kim, piano

Chopin Ballade No. 4 in F minor, Op. 52

Liszt "Au bord d'une source" from Années de pèlerinage, première année: Suisse

Étude No. 6 in A minor from Grandes

études de Paganini

Schlaflos, Frage und Antwort

Alexander Ullman, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-NINTH STUDENT RECITAL Tuesday, March 15 at 5:15 p.m. Field Concert Hall

Kol nidrei for Cello, Op. 47

Max Bruch (1838–1920)

Nathan Paer, double bass Jungeun Kim, piano

Suite No. 2 in D minor for Violoncello, Johann Sebastian Bach
BWV 1008 (1685–1750)

Prélude

Allemande

Courante

Sarabande

Menuet

Gigue

Alexander Jacobsen, double bass

(continued)

Schlaflos, Frage und Antwort

Franz Liszt

"Au bord d'une source" from Années de pèlerinage, première année: Suisse Liszt

Étude No. 6 in A minor from Grandes études de Paganini Liszt

Ballade No. 4 in F minor, Op. 52

Frédéric Chopin (1810–49)

Alexander Ullman, piano

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This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Nathan Paer, from Fair Lawn, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2010.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, March 15 at 8 p.m.

Field Concert Hall

Brahms Sonata in E-flat major, Op. 120, No. 2

Ren Martin-Doike, viola Hugh Sung, piano ('90)

Demenga EFEU

Ginastera Puneña no. 2: Hommage à Paul Sacher, Op. 45

Xin Shi. cello

Paganini Caprice in C major, Op. 1, No. 11

Zoe Martin-Doike, violin

Rachmaninoff Rhapsody on a Theme of Paganini, Op. 43

Ashley Hsu, piano

Andrew Hsu, piano accompaniment

Variations on a Theme of Corelli, Op. 42

Xiaohui Yang, piano

Ysaÿe Caprice d'apres l'Étude en forme de valse

de Saint-Saëns

Gyehee Kim, violin Jungeun Kim, piano

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTIETH STUDENT RECITAL Tuesday, March 15 at 8 p.m. Field Concert Hall

Variations on a Theme of Corelli, Op. 42

Sergei Rachmaninoff (1873–1943)

Xiaohui Yang, piano

Caprice d'après l'Étude en forme de valse de Saint-Saëns

Eugène Ysaÿe (1858–1931)

Gyehee Kim, violin Jungeun Kim, piano

Sonata in E-flat major, Op. 120, No. 2

Johannes Brahms (1833–97)

Allegro amabile Allegro appassionato Andante con moto—Allegro

Ren Martin-Doike, viola Hugh Sung, piano

INTERMISSION

Puneña no. 2: Hommage à Paul Sacher, Op. 45 Alberto Ginastera (1916–83)

Harawi Wayno Karnavalito

EFEU

Thomas Demenga (b. 1954)

Xin Shi, cello

Caprice in C major, Op. 1, No. 11

Nicolò Paganini (1782–1840)

Zoë Martin-Doike, violin

Rhapsody on a Theme of Paganini, Op. 43 Sergei Rachmaninoff (1873–1943)

Ashley Hsu, piano Andrew Hsu, piano accompaniment

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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COACH

The Rachmaninoff rhapsody was prepared by Meng Chieh Liu.

PERFORMERS

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Gyehee Kim, from Seoul, is a student of Joseph Silverstein and entered Curtis in 2010.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, March 16 at 8 p.m.
Graduation Recital: Sarah Rommel, cello,
with Amy JiaQi Yang, piano
Field Concert Hall

Beethoven Sonata No. 1 in F major, Op. 5, No. 1

Dvořák Rondo in G minor, Op. 94
Franck Sonata in A major for Violin

Sarah Rommel, cello

Amy JiaQi Yang, piano ('06)

Ligeti Sonata

Reger Suite in D minor, Op. 131c, No. 2

Sarah Rommel, cello

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Kimmel Center presents the

Curtis Opera Theatre

in association with Opera Company of Philadelphia

With deepest thanks to the following underwriters who have made this production possible through generous support:

The Pew Center for Arts and Heritage through the Philadelphia Music Project

The William Penn Foundation

The Cunning Little Vixen is part of the Opera Company of Philadelphia's Aurora Series for Chamber Opera at the Perelman Theater, underwritten by the Wyncote Foundation

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New Production and Philadelphia Premiere March 14, 16 & 18m, 2012

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An Aurora Series opera, underwritten by the Wyncote Foundation



Perelman Theater Mar 16 7:30pm Mar18 8:00pm Mar 20 2:30pm

The Cunning Little Vixen

Curtis Opera Theatre

presented by Kimmel Center Presents in association with the Opera Company of Philadelphia

CAST

Johnathan Ryan McCullough

March 16 and 20 Brandon Cedel

Forester Cricket Grasshopper Mosquito Young Frog Young Vixen Forester's Wife Dog Vixen Pepik Frantik Booster

Hens

Sean Michael Plumb Kevin Rav Alex Frazier* Leah Bedenko* Shir Rozzen Jazimina MacNeil Elizabeth Reiter Amandea Martino Smith* Lindsey Bentham* Anna Davidson Alize Rozsnyai (lead) Karen Blanchard** J'nai Bridges Veronica Chapman-Smith' Julia Fernandez* Julie-Ann Green** Valarie Haber* Jessica Kasinski** Meredith LaBouff Olivia Savage** Sarah Shafer - Rebecca Whitlow** Thomas Shivone Kevin Ray Adam Frandsen Kirsten MacKinnon Shir Rozzen Anna Davidson Sarah Shafer Jarrett Ott Members of the Pennsylvania Girlchoir

Meredith LaBouff

March 18 Allen Boxer

Johnathan Ryan McCullough Sean Michael Plumb Kevin Rav Alex Frazier* Leah Bedenko* Shir Rozzen Jazimina MacNeil Elizabeth Zharoff Amandea Martino Smith* Lindsey Bentham* Anna Davidson Alize Rozsnyai (lead) Karen Blanchard** J'nai Bridges Veronica Chapman-Smith** Julia Fernandez* Julie-Ann Green' Valarie Haber* Jessica Kasinski** Meredith LaBouff Olivia Savage** Sarah Shafer Rebecca Whitlow** Thomas Shivone Kevin Ray Adam Frandsen Allison Sanders Shir Rozzen Anna Davidson Sarah Shafer Jarrett Ott Members of the Pennsylvania Girlchoir Meredith LaBouff

Badger/Parson Schoolmaster Pasek Fox Owl Jay Woodpecker

Harasta Little Vixens

Pasek's Wife

Chorus (all performances): Julian Arsenault, Karen Blanchard**, J'nai Bridges, Veronica Chapman-Smith**, Julia Fernandez**, Adam Frandsen, Julie-Ann Green**, Valarie Haber**, Jessica Kasinski**, Meredith LaBouff, Johnathan Ryan McCullough, Toffer Mihalka**, Siddhartha Misra**, Don-Leroy Morales**, Sean Michael Plumb, Kevin Ray, Alize Rozsnyai, Olivia Savage**, Sarah Shafer, Thomas Shivone, Diego Silva, Christopher Tiesi, Rebecca Whitlow**, Jackson Williams**

Dancers: John DeAngelis Allen**, Nichole Canuso**, Juan Luna**, Carly Sinn**, Kate Watson-Wallace**

Members of Pennslyvania Girlchoir: Leah Bedenko, Lyndsey Bentham, Meg Bigelow, Imani Bradford, Grace Brighter, Hannah Bromley, Surya Bromley, Lucy Curtis. Madison Dall, Emma Deckop, Alex Frazier, Kamea Freedman, Emma Gantard, Maddie Goldsborough, Jessica Shaw, Amandea Martino Smith

*Member of Pennsylvania Girlchoir

**Guest Artist

CURTIS OPERA THEATRE

Julian Arsenault (Chorus), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Il Signor Bruschino* (Filiberto), *Les Mamelles de Tirésias* (Director), and *La Tragédie de Carmen* (Escamillo) for the Curtis Opera Theatre; and roles for Open Opera, Opera UCLA, Tanglewood Music Center, and the Chautauqua Institution.

Allen Boxer (Forester – March 18). from Cincinnati, is a bass-baritone studying in the opera program with Patricia McCaffrey, adjunct faculty. He graduated from the Curtis voice program with a Bachelor of Music degree in 2009. Credits include: Il Signor Bruschino (Bruschino senior), Il barbiere di Siviglia (Fiorello, Basilio), The Rake's Progress (Nick Shadow), Il viaggio a Reims (Don Profondo), Impressions of Pelléas (Golaud), L'elisir d'amore (Dulcamara), and The Magic Flute (Sarastro) for the Curtis Opera Theatre: and roles for the Castleton Residency for Young Artists in Opera, Britten–Pears Young Artist Programme in Aldeburgh. European Academy of Music in Aix-en-Provence, Opera Theatre of Saint Louis, Opera North, Chautauqua Institution, Northern Kentucky University, and Lyrique-en-Mer festival.

J'nai Bridges (Hen/Chorus), from Lakewood, Wash., is a mezzo-soprano studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Newspaperwoman), La Tragédie de Carmen (title role), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Iras), La sonnambula (Teresa), and The Rake's Progress (Baba the Turk) for the Curtis Opera Theatre: roles for the Manhattan School of Music and Opera North; and performances with the New Jersey Symphony Orchestra, Master Chorale of South Florida, New Triad for Collaborative Arts, and Chorale Le Chateau.

Brandon Cedel (Forester—March 16 and 20), from Hershey. Pa., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. He graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: Il Signor Bruschino (Gaudenzio), Les Mamelles de Tirésias (Chorus), La Tragédie de Carmen (Escamillo), Il barbiere di Siviglia (Bartolo), Antony and Cleopatra (Antony). La sonnambula (Chorus). The Rake's Progress IKeeper of the Madhousei, Il viaggio a Reims (Antonio), Wozzeck (Chorus). The Medium (Mr. Gobineau), Don Giovanni (Chorus). L'elisir d'amore (Belcore). Le nozze di Figaro (Antonio), La rondine (Crébillon), The Audition (ensemble), and L'Ormindo (Osmano) for the Curtis Opera Theatre: and appearances at Giardini La Mortella, Centre International de Formation Musicale, Chicago's Music in the Loft, Chautauqua Institution, and the Juilliard School.

Anna Davidson (Rooster/Jay), from Los Angeles, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: Il Signor Bruschino (Sofia). Les Mamelles de Tirésias (Thérèse, Son), Il barbiere di Siviglia (Rosina), Antony and Cleopatra (Chorus), La sonnambula (Lisa), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; and roles for the Chautauqua Institution, Juilliard School, International Vocal Arts Institute, and University of Miami Frost School of Music at Salzburg.

Adam Frandsen (Pasek/Chorus), from Copenhagen, Denmark, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: Les Mamelles de Tirésias (Chorus) and La Tragédie de Carmen (Don José) for the Curtis Opera Theatre; roles for Opera Hedeland, Moores Opera Center, International Vocal Arts Institute in Tel Aviv, Israel; opera scenes for Yale School of Music and Aspen Music Festival and School; and concert performances of Handel's Messiah, Saint Saëns's Christmas Oratorio, Dubois's Seven Last Words of Christ, and Schubert's Die Schöne Müllerin.

Meredith LaBouff (Pasek's Wife/Hen/Chorus) is a soprano from Tenafly, N.J., studying in the voice program with Marlena Kleinman Malas. Credits include: Il Signor Bruschino (Marianna), Les Mamelles de Tirésias (Woman), Il barbiere di Siviglia (Berta), Antony and Cleopatra (Chorus), La sonnambula (Chorus), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; soloist with the Juilliard School's precollege orchestra; and roles for the Chautauqua Institution, Boston University Tanglewood Institute, Académie Internationale d'Eté de Nice, and Dolora Zajick's Institute for Young Dramatic Voices.

Kirsten MacKinnon (Fox – March 16 and 20), from Burnaby, British Columbia, is a soprano studying in the voice program with Edith Bers, adjunct faculty. Credits include: Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Chorus), La Tragédie de Carmen (Micaela), Antony and Cleopatra (Octavia), La sonnambula (Lisa), The Rake's Progress (Chorus), Il viaggio a Reims (Maddalena), Wozzeck (Chorus), The Medium (Mrs. Gobineau), and Don Giovanni (Chorus) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia and Vancouver Opera; and concert soloist in Vancouver and Spoleto, Italy.

Jazimina MacNeil (Dog), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Newspaperwoman), La Tragédie de Carmen (title role), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Charmian), La sonnambula (Teresa), and The Rake's Progress (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Aspen Opera Theater Center; performances at Marlboro Music and at SongFest in Malibu, Calif.; and, as a soloist, Mozart's Requiem with the Westminster Williamson Voices.

Johnathan Ryan McCullough (Cricket/Chorus), from Sherman Oaks, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Gendarme), and La Tragédie de Carmen (García) for the Curtis Opera Theatre; roles for Center Stage Opera, Los Angeles Opera, and Opera Camp. presented by LA Opera; opera scenes at SongFest and Pacific Opera Institute; and, as a soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Jarrett Ott (Harasta), from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Il Signor Bruschino* (Filiberto) and *Les Mamelles de Tirésias* (Husband) for the Curtis Opera Theatre; roles for Oberlin in Italy and the Chautauqua Institution: soloist with the West Chester University Symphony Orchestra and Atlantic Symphony Chamber Players in Boston; and performances of Handel's *Messiah* and Orff's *Carmina Burana*.

Sean Michael Plumb (Grasshopper/Chorus), from Los Angeles, is a baritone studying in the voice program with W. Stephen Smith, adjunct faculty. Credits include: Il Signor Bruschino (Commisario), Les Mamelles de Tirésias (Chorus), and La Tragédie de Carmen (Lillas Pastia) for the Curtis Opera Theatre; performances at the Aspen Music Festival and School, Kennedy Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's From the Top; and, as a soloist, with the Los Angeles Opera Orchestra at the GRAMMY Week 2010 Salute to Plácido Domingo.

Kevin Ray (Mosquito/Schoolmaster/Chorus), from Cornwall. N.Y., is a tenor studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: La Tragédie de Carmen (Don José), Il barbiere di Siviglia (Figaro), Antony and Cleopatra (Agrippa), La sonnambula (Chorus). The Rake's Progress (Chorus), Il viaggio a Reims (Don Alvaro), Wozzeck (Chorus), Impressions of Peilléas (Golaud). Don Giovanni (Masetto), Iolanta (Robert), and Le nozze di Figaro (Count) for the Curlis Opera Theatre: and roles for the Merola Opera Program at San Francisco Opera, Santa Fe Opera, Music Academy of the West, Oberlin Opera Theater, Oberlin in Italy, and the Rossini Opera Festival.

Elizabeth Reiter (Vixen – March 16 and 20), from Chicago, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Chorus), La sonnambula (Amina), The Rake's Progress (Chorus), Il viaggio a Reims (Corinna), Wozzeck (Chorus), and Don Giovanni (Zerlina) for the Curlis Opera Theatre; soloist in Mozart's Requiem with the Westminster Williamson Voices; and roles for Opera Company of Philadelphia, Bard Music Festival, Tanglewood Music Center, Opera Theatre of Saint Louis, Manhattan School of Music, Chautauqua Institution, Chicago Opera Theater, and Aspen Opera Theater Center.

Alize Rozsnyai (Lead Hen/Chorus). from San Diego, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: Les Mamelles de Tirésias (Thérese, Son), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Chorus), La sonnambula (Lisa), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; roles for the Indiana University Early Music Institute and Aspen Music Festival and School: and, as a soloist, with the Brentwood-Westwood Symphony Orchestra, Cabrillo Chamber Orchestra, San Diego Youth Symphony, Rancho Bernardo High School Orchestra, and University of San Diego Orchestra.

Shir Rozzen (Forester's Wife/Owl), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the woice program with Joan Patenaude-Yarnell. Credits include: Il Signor Bruschino (Marianna). Les Mamelles de Tirésias (Chorus), Il barbiere di Siviglia (Berta). Antony and Cleopatra (Chorus). La sonnambula (Chorus), The Rake's Progress (Mother Goose), Il viaggio a Reims (Della), Wozzeck (Chorus), The Medium (Mrs. Nolan), and Don Giovanni (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, Juilliard School's Pre-College Division. Mannes Preparatory Division, and Thelma Yellin High School of the Arts.

Allison Sanders (Fox – March 18). from Memphis, is a soprano studying in the opera program with Marlena Kleinman Malas. She graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: Les Mamelles de Tirésias (Chorus), Antony and Cleopatra (Cleopatra), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims ILa Marchesa Melloea), Wozzeck (Chorus), Impressions of Pelléas (Genevieve), Iolanta (Brighta), Ainadamar (Chorus), L'ellisir d'amore (Giannetta), Le nozze di Figaro (Barbarina), La rondine (Bianca), The Audition (ensemble), L'Orminoo (Meiloe), Dioo and Aeneas (Dido), and The Magic Flute (Papagena) for the Curtis Opera Theatre: roles for the Opera Company of Philadelphia. Chautauqua Institution, Centro Studi Lirica in Italy, University of Memphis, and Opera Memphis's summer opera program; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

Sarah Shafer (Woodpecker/Hen/Chorus). from State College, Pa., is a soprano studying in the opera program with Joan Patenaude-Yarnell. She graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: If Signor Bruschino (Sofia), If barbiere of Siviglia (Posina), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Chorus), If viaggio a Reims (Modestina), Wozzeck (Chorus), Impressions of Pelliéas (Mélisande), Don Giovanni (Chorus), Alnadamar (Chorus), L'elisir d'amore (Chorus), Le nozze di Figaro (Barbarina), La rondine (Cantor), The Audition (ensemblie), and L'Ormindo (Mirinda) for the Curtis Opera Theatres, performances for Mariboro Music, SongFest, and the Vocal Arts Symposium at Colorado College, an appearance on NPR's From the Top; and, as a soloist, concerts with the Master Chorale of South Florida, Richmond Symphony, and State College Choral Society.

Thomas Shivone (Badger/Parson/Chorus), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: Il Signor Bruschino (Bruschino senior), Les Mamelles de Tirésias (Presto, Bearded Man), La Tragédie de Carmen (Zuniga), Antony and Cleopatra (Alexas), La sonnambula (Rodolfo), The Rake's Progress (Keeper of the Madhouse), Wozzeck (Chorus), The Medium (Toby), Don Giovanni (Masetto), Iolanta (Bertrand), L'elisir d'amore (Chorus), and Le nozze di Figaro (Dr. Bartolo) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy; and, as a soloist, Handel's Messiah with the Master Chorale of South Florida and Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

Diego Silva (Chorus), from Mexico City, is a tenor studying in the voice program with Marlena Kleinman Malas. Credits include: Il Signor Bruschino (Florville, Bruschino junior), Les Mamelles de Tirésias (Lacouf, Journalist), Il barbiere di Siviglia (Almaviva), Antony and Cleopatra (Eros), La sonnambula (Elvino), The Rake's Progress (Sellem), Il viaggio a Reims (Cavaliere Belfiore), Wozzeck (Der Narr), and Don Giovanni (Don Ottavio) for the Curtis Opera Theatre; roles for the International Vocal Arts Institute in Montreal and International Opera Summer Program in Saltillo, Mexico; and, as a soloist, concerts with the Coyoacán Symphony Orchestra, Bellas Artes Orchestra, Acapulco Philharmonic, Minería Symphony Orchestra, and Aguascalientes Symphony Orchestra.

Christopher Tiesi (Chorus), from Sarasota, Fla., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: Il Signor Bruschino (Florville, Bruschino junior), Les Mamelles de Tirésias (Lacouf, Journalist), Antony and Cleopatra (Caesar, Messenger), La sonnambula (Elvino), and The Rake's Progress (Tom Rakewell) for the Curtis Opera Theatre; roles for the Juilliard School and Chautauqua Institution; and a recital appearance in the New York Festival of Song with Steven Blier.

Elizabeth Zharoff (Vixen—March 18), from Wenatchee, Wash., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: Antony and Cleopatra (Cleopatra), La sonnambula (Amina), and The Rake's Progress (Anne Trulove) for the Curtis Opera Theatre; roles for the Oberlin Opera Theater, Pacific Lutheran University Opera, and Opera Theatre of Saint Louis; and concerts with the Cleveland Orchestra, Yakima Symphony Orchestra, Lake Chelan Bach Fest, and Firelands Symphony Orchestra.

DANCERS

John DeAngelis Allen is a new member of the Philadelphia performing arts community. He moved here to attend the Headlong Performance Institute, an intensive, semester-long exploration of hybrid performance.

Nichole Canuso is artistic director of the Nichole Canuso Dance Company. Other local dancing credits include: Headlong Dance Theater, Theater Exile, Karen Bamonte Dance Works, Group Motion Dance Company, and Philadelphia Theatre Company. Her work has been supported by a Bessie Shoenberg First Light Commission, the Leeway Foundation, the Independence Foundation, eight Dance Advance awards (funded by Pew Charitable Trusts), the Pennsylvania Council on the Arts, Philadelphia Cultural Fund, and Ellen Foreman Memorial Award. Ms. Canuso has participated in choreographic residencies at Maggie Allesse National Center for Choreography, Community Education Center, Swarthmore College, and the Susan Hess Dance Studio. For more information, visit www. nicholecanusodance.org.

Juan Luna is a Philadelphia based dance artist. His performing credits include: Headlong Dance Theater, JUNK, Here[begin] Dance Comapny, anonymous bodies, Philadelphia Dance Projects, <fidget>, and the Nichole Canuso Dance Company. Mr. Luna holds a Bachelor of Fine Arts in Modern Dance from the University of the Arts.

Carly Sinn came to Philadelphia to attend the Headlong Performance Institute after having majored in dance for two years at Stephens College. Ms. Sinn is a member of the Choreosplat Dance Works and has previously participated in the Summer Stages Dance Program at Concord Academy.

Kate Watson-Wallace, a 2007 Pew Fellow in dance, is a choreographer and performer based in Philadelphia. She is director of anonymous bodies, an interdisciplinary performance company that creates site-based installations, and a dancer with Headlong Dance Theater. She has been presented throughout the United States at arts festivals. colleges and universities, and theater companies. Her work has been funded by the Rockefeller Map Fund, Doris Duke Foundation, Dance Advance, the Pennsylvania Council on the Arts, and the Independence Foundation. Ms. Watson-Wallace has choreographed music videos for Animal Collective and Black Dice. Her theater choreography credits include: Brat Productions, Wilma Theater, and White Box Theater.

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Assistant Costume Designer: Stephanie Alexander

Assistant Lighting Designer: Maria Shaplin Assistant Hair and Makeup Design: Jun Kim

Stage Manager: Wesley Reid

Assistant Stage Manager: Asaki Kuruma

Musical Preparation: Susan Nowicki, Milos Repicky, Donald St. Pierre, Bonnie Wagner

Rehearsal Pianists: Donald St. Pierre, Bonnie Wagner

Czech Language: Milos Repicky, Ivana Vavra Hair and Makeup Supervisor: Giacomina Pluma Resident Wardrobe Supervisor: Rita Squitiere Projected Title Operator: Bonnie Wagner

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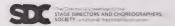
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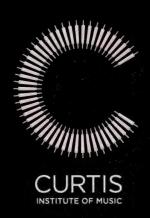
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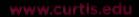
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MARCH 2011

Program Notes

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 - Kashu-juku Noh Theater

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Center

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Dear Friends,

Welcome to the Kimmel Center for the Performing Arts. It is impossible for me to contain my excitement as the countdown begins for our first-ever Philadelphia International Festival of the Arts (PIFA). This

Festival will bring together artists and audiences from across the city, nation, and world – transcending generations and geography.

April 7th marks the "kick off" with a collaborative project between two of our treasured resident companies. In this historic presentation, The Pennsylvania Ballet and the Philadelphia Orchestra will collaborate for the very first time to perform *Pulcinella Alive*. Our opening night Gala which follows, will celebrate the energy and artistry that embodies our 25-day non-stop PIFA!

For the past two years, we have been setting the stage for a myriad of world-premiere pieces. In Verizon Hall, composer Jonathan Leshnoff will debut HOPE: An Oratorio, a work that challenges listeners to reflect on music and classical texts which describe a journey we all experience in our personal lives – from despair to hope. In Perelman Theater, Rennie Harris Puremovement fuses hip-hop, classical tradition, and the shared



cultural vocabularies of dance and music.

Outside the concert halls, the Festival will offer unique experiences in film, dance, music, visual arts, theater, fashion, and cuisine. The daylong street fair on April

30th boasts two stages, international performances, and a giant Ferris wheel! Complete with an 81-foot Eiffel Tower, the Commonwealth Plaza transformation is the perfect place to stop in, enjoy live music, family events, and French-inspired cuisine. Everywhere you look there will be something new and breathtaking.

For more information, please see the PIFA insert in this copy of *Showcase* or visit www.PIFA.org.

Even with all of this on the horizon, let's take a moment to relax and enjoy the show. After all, experiencing the arts is what it's all about.

Sincerely,



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[APRIL 24TH 3PM - 10PM] EASTER SPECIAL

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Randy Weston

Saturday, March 5, 7:30pm | Merriam Theater



Randy Weston, piano

Alex Blake, bass

Neil Clarke, drums and percussion

T.K. Blue, alto saxophone and flute

Robert Trowers, trombone

There will be one intermission during this evening's performance.

There will be an artist chat with Randy Weston at the beginning of the second half of the program.

JAZZ UP CLOSE

Under the artistic guidance of Panamanian jazz pianist Danilo Pérez, the Kimmel Center's Jazz Up Close series has presented an intimate look at the roots of Jazz and legendary performers whose legacies are permanently etched in jazz history. This year's Jazz Up Close Series celebrates influential jazz pianist Thelonious Monk, whose distinct sound is continually reverberated in jazz halls today nearly 30 years after his death.

THELONIOUS SPHERE MONK: a name that still conjures an idiosyncratic and eccentric image years after his death (he adopted the Sphere to show he was not "square"). The deceptively crunchy chords and unpredictable rhythms on his amazing recordings still provide astonishment and constant smiles. Monk's true legacy as the finest jazz composer since Duke Ellington is assured, with "Round Midnight," "Straight, No Chaser," "Ruby My Dear" and "Blue Monk" among his now-standard compositions.

Though Monk arrived at the dawn of the bebop era, his style evolved without cascading flurries or horn imitations. His notes were carefully chosen, stylistically developed when playing with his mother in church and on tour with an evangelist. In New York he performed with Dizzy Gillespie. Charlie Parker and Kenny Clarke. coached Miles Davis and Bud Powell and made his first recording with Coleman Hawkins. By the time of his first classic albums, Monk had achieved his angular, dissonant style and artistic maturity, playing his motto, "Jazz is freedom." Discs which included standard tunes and solo playing seemed wildly enigmatic, allowing more understanding of his conceptual choices but still stunningly surprising in harmonic imagination.

Misunderstood, often ridiculed and not fully recognized as a jazz genius until the mid-1950s, his physical and possibly-bipolar infirmities prevented Monk from playing during the last six years of his life, even while living in a room with a piano.

701 Lee Road, Suite 200 • Wayne, PA 19087



About the Artist

This writer fondly recalls a typical Monk gig at New York's Five Spot, in which he arose during saxman Charlie Rouse's solo, sporting trademark hat and bamboo-framed sunglasses, and did a quirky, hilarious dance, gyrating ever counterclockwise until jumping back to the keyboard. He had become an unlikely legend by then, even appearing on a 1964 Time cover. Despite his vast influence, Monk's keyboard style had a rare advantage to ensure his place in jazz history—an innovative, distinctive musical signature that's impossible to emulate.

—Tom Di Nardo, arts writer for the Philadelphia Daily News.

Pianist **RANDY WESTON** has the advantage over every other performer in this season's Kimmel Center series of present-day jazz giants—he actually studied with Thelonious Monk. Though he acknowledges the complexity of Monk's music, Weston has also lauded the music's simplicity "in the sense that it has totality of personality, so clear and accurate, so uncluttered. He was as complete an original as it is possible to be."

Weston is also a genuine original, delving into African roots to fashion a whole new prism of musical exploration. His famous waltz-time "Little Niles" (named after his son) and "Hi-Fly" (inspired by perceiving the world from his 6'8" height) came over 50 years ago, preceding many trips to Africa before settling in Morocco.

For Weston, jazz is an African music, which inspired him during his first connection with African culture as a youngster with Jamaican roots in Brooklyn. He also sees jazz as a function of the natural world, and his use of those elements through different and complex rhythms make him a stylistic descendant of Monk. Weston has played with most of jazz' major musicians, as well as Moroccan players and, at 84, still incorporates those primal rhythms with his Quintet into this most organic of art forms.

—Tom Di Nardo, arts writer for the Philadelphia Daily News.

RANDY WESTON, born in Brooklyn, New York in 1926, didn't have to travel far to hear the early jazz giants that were to influence him. Though Weston cites Count Basie, Nat King Cole, Art Tatum, and of course, Duke Ellington as his other

piano heroes, it was Monk who had the greatest impact. "He was the most original I ever heard," Weston remembers. "He played like they must have played in Egypt 5000 years ago."

Randy Weston's first recording as a leader came in 1954 on Riverside Records Randy Weston plays Cole Porter - Cole Porter in a modern mood. It was in the 50's when Randy Weston played around New York with Cecil Payne and Kenny Dorham that he wrote many of his best loved tunes, "Saucer Eyes," "Pam's Waltz," "Little Niles," and, "Hi-Fly." His greatest hit, "Hi-Fly," Weston (who is 6' 8") says, is a "tale of being my height and looking down at the ground.

Randy Weston has never failed to make the connections between African and American music. His dedication is due in large part to his father, Frank Edward Weston, who told his son that he was, "an African born in America." "He told me I had to learn about myself and about him and about my grandparents," Weston said in an interview, "and the only way to do it was I'd have to go back to the motherland one day."

In the late 60's, Weston left the country. But instead of moving to Europe like so many of his contemporaries, Weston went to Africa. Though he settled in Morocco, he traveled throughout the continent tasting the musical fruits of other nations. One of his most memorable experiences was the 1977 Nigerian festival, which drew artists from 60 cultures. "At the end," Weston says, "we all realized that our music was different but the same, because if you take out the African elements of bossa nova, samba, jazz, blues, you have nothing........To me, it's Mother Africa's way of surviving in the new world."

After contributing six decades of musical direction and genius, Randy Weston remains one of the world's foremost pianists and composers today, a true innovator and visionary. Encompassing the vast rhythmic heritage of Africa, his global creations musically continue to inform and inspire. "Weston has the biggest sound of any jazz pianist since Ellington and Monk, as well as the richest most inventive beat," states jazz critic Stanley Crouch, "but his art is more than projection and time; it's the result of a studious and inspired intelligence...an intelligence that is creating a fresh synthesis of African elements with jazz technique".



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The Cunning Little Vixen

Wednesday, March 16 7:30pm | Perelman Theater Friday, March 18 8:00pm | Perelman Theater Sunday, March 20 2:30pm | Perelman Theater



Music by Leoš Janáček

Text by the composer after the story by Rudolf Tésnohlídek

Curtis Opera Theatre
Curtis Symphony Orchestra

Corrado Rovaris, conductor
Emma Griffin, stage director
Laura Jellinek, set design
Jessica Trejos, costume design
Tyler Micoleau, lighting design
Jon Carter, hair and make-up design
Amy Smith, choreography
Elizabeth Braden, chorus master

Members of Pennsylvania Girlchoir

This program will be performed without an intermission.

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Funded in part by The Pew Center for Arts & Heritage through the Philadelphia Music Project and the William Penn Foundation



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Rinat Shaham as Carmen, Photo: Tim Matheson

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Cast

March 16 & 20 March 18 Forester Brandon Cedel Allen Boxer Johnathan Ryan McCullough Cricket Johnathan Ryan McCullough Grasshopper Sean Michael Plumb Sean Michael Plumb Mosquito Kevin Rav Kevin Rav Young Vixen Leah Bedenko* Leah Bedenko* Farmer's Wife Shir Rozzen Shir Rozzen Jazimina MacNeil Doa Jazimina MacNeil Vixen Flizabeth Reiter Elizabeth Zharoff Pepík Amandea Martino Smith* Amandea Martino Smith* Frantík Lindsey Bentham* Lindsev Bentham* Rooster Anna Davidson Anna Davidson Hens Alize Rozsnyai (lead hen) Alize Rozsnyai (lead hen) Karen Blanchard** Karen Blanchard** J'nai Bridges J'nai Bridges Veronica Chapman-Smith** Veronica Chapman-Smith** Julia Fernandez** Julia Fernandez** Julie-Ann Green** Julie-Ann Green** Valarie Haber** Valarie Haber** Jessica Kasinski** Jessica Kasinski** Meredith LaBouff Meredith LaBouff Olivia Savage** Olivia Savage** Sarah Shafer Sarah Shafer Rebecca Whitlow** Rebecca Whitlow** Badger/Parson Thomas Shivone Thomas Shivone Schoolmaster Kevin Rav Kevin Rav Innkeeper Adam Frandsen Adam Frandsen Kirsten MacKinnon Allison Sanders Fox Owl Shir Rozzen Shir Rozzen Jav Anna Davidson Anna Davidson Woodpecker Sarah Shafer Sarah Shafer Hunter Jarrett Ott Jarrett Ott

Chorus (all performances): Julian Arsenault, Karen Blanchard**, J'nai Bridges, Veronica Chapman-Smith**, Julia Fernandez**, Adam Frandsen, Julie-Ann Green**, Valarie Haber**, Jessica Kasinski**, Meredith LaBouff, Johnathan Ryan McCullough. Toffer Mihalka**, Siddhartha Misra**, DonLeroy Morales**, Sean Michael Plumb, Kevin Ray, Alize Rozsnyai, Olivia Savage**, Sarah Shafer, Thomas Shivone, Diego Silva, Christopher Tiesi, Rebecca Whitlow**, Jackson Williams**

Meredith LaBouff

Meredith LaBouff

Dancers: John DeAngelis Allen**, Nichole Canuso**, John Luna**, Carly Sinn**, Kate Watson-Wallace**

Members of Philadelphia Girlchoir: Leah Bedenk, Lyndsey Bentham, Meg Bigelow, Imani Bradford, Grace Brighter, Hannah Bromley, Surya Bromley, Lucy Curtis, Madison Dall, Emma Deckop, Alex Frazier, Kamea Freedman, Emma Gantard, Maddie Goldsborough, Jessica Shaw, Amadea Martino Smith

Innkeeper's Wife

^{*}Member of Pennsylvania Girlchoir

^{**}Guest Artist

Synopsis

Act One

In the forest, the animals are playing; the Forester enters and falls asleep. A curious vixen cub inquisitively chases a Frog right into the lap of the surprised Forester, who forcibly takes the Vixen home as a pet. Time passes and we see the Vixen, now grown to a young adult, living in the Forester's yard, spending her time with a lonely Dog. Tormented by a pair of bratty children, she bites one of them and is punished by being tied up. Fed up with life in confinement, the Vixen attacks the farmyard's Hens, and in the chaos she escapes back to the forest.

Act Two

Back in the forest, the Vixen takes over a Badger's home and kicks him out. At Pasek's tavern, the Pastor, Forester, and Schoolmaster drink and talk about their mutual infatuation with the local girl Terynka. The drunken men leave the inn, and while wandering home through the forest, the Schoolmaster and the Pastor mourn lost love and are teased by the Vixen. The Forester, also on his way home,

sees the Vixen and fires at her, sending her running. Later, the Vixen meets a charming boy Fox; they quickly fall in love and retire to the Vixen's den. An unexpected pregnancy and gossipy neighborhood birds necessitate their marriage, which is celebrated by the entire forest.

Act Three

The poacher Harasta is engaged to Terynka and is out hunting in preparation for their marriage. He sees the Vixen, who is out with her husband the Fox and their many little vixen cubs, and shoots and kills her. The Forester and Schoolmaster, drinking again at Pasek's tavern, see that Terynka is wearing the Vixen's fur-Harasta's wedding present. The Forester realizes that the Vixen is dead and returns to the forest. He falls asleep and once again is woken by playing animals. A little Frog jumps into his lap—the grandson of the Frog from the beginning of the story. He tells the startled Forester, "That was Grandfather! He used to tell me all about you!"





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Program Notes / About the Artists

In her 1959 memoir, Marie Stejskalová, a maid in the Janáček household for forty-four years, took credit for giving the composer the inspiration for *The Cunning Little Vixen*. The vixen was a character in an illustrated story that appeared in serial publication in the Brno daily *Lidové noviney* in 1920. When Janáček asked her one morning what was making her laugh, she showed him that day's edition, and he began to smile. As she recounts, "I said to him, 'Sir, you know so well how animals talk, you're always writing down those bird calls. Wouldn't it make a marvelous opera?' "

The basic facts of Stejskalová's story can be corroborated. There was, indeed, a popular newspaper feature at the time featuring Bystrouška, the Vixen. The author was a newspaper reporter and children's book author named Rudolf Tésnohlídek, and Janáček met with him to secure his permission to adopt the story for opera. Tésnohlídek agreed, but declined to work on the libretto. That task that fell to Janáček himself, who had extensive experience doing so for his earlier operas. It took the composer another three years to complete his seventh stage work, which was premiered in Brno in 1924, in Janáček's seventieth year.

At first blush, The Cunning Little Vixen may seem to be a sweet, innocent stand-out in Janáček's operatic output, especially when you consider his works that are most frequently performed. (The plot of Jenůfa culminates with an infanticide: and in Kát'a Kabanová an adulteress goes mad and kills herself by leaping into a river.) For many years, Vixen was mainly produced as a children's opera, and did not enter the mainstream repertoire until the 1950s.

But what The Cunning Little Vixen lacks in sensationalism it gains in a deftly painted complexity. The breadth of Janáček's theatrical and philosophical vision in this autumnal masterpiece is astonishing. Like his predecessors Aesop and the brothers Grimm, he offers profound discussions of the human condition in a stealthy manner, by means of a folk tale populated by anthropomorphized animals.

The narrative of the story is devoid of cynicism, and despite the fantasy structure, relies on blunt realism for impact. The vixen wantonly destroys a flock of chickens, as foxes are hardwired to do, and the sexuality of the animal world is dealt with transparently. The humans in the story are occasionally confused by the seemingly unnatural attributes of the animals. Janáček's libretto confers human qualities upon animals in a way that intentionally diffuses the obvious differences between them and emphasizes their similarities, such that some commentators have

found a Buddhist sensibility in the opera.

It is commonly assumed that there are autobiographical elements to the libretto; the gamekeeper being Janáček and the vixen a life-long obsession and unrequited love. He was said to have wept at a rehearsal during the vixen's death scene, and asked that this music be played at his funeral (it was). The title character is a remarkably potent character, this simple little fox burdened with so much meaning. Who is this vixen? A dream? A metaphor for a lost love? An image of forgotten innocence? A link to the natural world that even humans must stand in awe of? She is, perhaps, all of these things, in Janáček's richly conceived world.

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THE CURTIS INSTITUTE OF MUSIC (Roberto

Díaz, president) educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis provides its 165 students with personalized attention from a celebrated faculty. Curtis's distinctive "learn by doing" approach, with its busy schedule of performances, has produced an impressive number of notable artists since the school's founding in 1924. Celebrated alumni range from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, and Lang Lang. Curtis provides full-tuition scholarships to all students, and admissions are based on artistic promise alone. Students may pursue a Diploma or a Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or a Professional Studies Certificate. In a uniquely nurturing environment, the school's superb faculty encourages students to grow as artists, as members of the Curtis community, as musical leaders, and as advocates for their art form.

The Curtis Opera Theatre, under the artistic direction of Mikael Eliasen, is the performing entity of the Curtis Vocal Studies Department. Each season the Curtis Opera Theatre presents at least four fully staged productions, working with established professional directors and designers who create fresh interpretations of standard repertoire and contemporary works. All of the department's twenty-five voice and opera students are cast repeatedly each season, providing them a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

About the Artists

As Philadelphia's leading producer of opera, the Opera Company of Philadelphia presents large mainstage productions at the Academy of Music each season, along with a more intimate chamber work at the Kimmel Center's Perelman Theater and a collaborative production with the Curtis Institute of Music. The Opera Company is committed to presenting the highest quality in opera, nurturing rising young talent, and providing educational opportunities to audiences of all ages through extensive community partnerships. The 2010-11 Season features Otello, Romeo and Juliet, and Tosca at the Academy of Music, and as well as the American premiere on Hans Werner Henze's Phaedra and Curtis Opera Theatre's Cunning Little Vixen at the Perelman Theater. For information, call 215-732-8400 or visit operaphila.org.

The Cunning Little Vixen is the fourth time that the Curtis Opera Theatre has joined with both the Opera Company of Philadelphia and Kimmel Center Presents in presenting opera at the Perelman Theater. Through this endeavor, the accomplished young artists at Curtis present an important piece of repertoire that is marketed to enthusiastic, opera-loving audiences at both the Opera Company and the Kimmel Center.

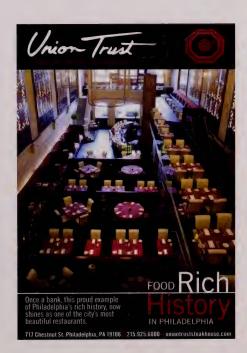
CORRADO ROVARIS (conductor) made his Opera Company of Philadelphia debut in 1999 eading Le nozze di Figaro and was appointed OCP's first music director in 2005. He also serves as principal conductor of I Virtuosi Italiani, a chamber orchestra based in Verona. A native of Bergamo, Italy, and a graduate of Milan's Giuseppe Verdi Conservatory, Mr. Rovaris is a requent guest conductor with Teatro alla Scala. Maggio Musicale Fiorentino, Teatro La Fenice, Teatro Comunale di Bologna, and Rossini Opera Festival. Beyond Italy he enjoys credits with Cologne, Frankfurt, Glimmerglass, Lausanne, Lyon, Santa Fe, and St. Louis operas. He recently made his first recording on the Sony label with he Orchestra Sinfonica Nazionale della RAI, with cellist Silvia Chiesa, featuring the concerti of Nino Rota.

Mr. Rovaris conducts the Opera Company's productions of *Tosca* and *Phaedra* this spring. He made his Curtis Symphony Orchestra debut with *Ainadamar* in 2008.

EMMA GRIFFIN (director) is a theater and opera director based in New York City. For the Curtis Opera Theater, she has directed Wozzeck, Postcard from Morocco, and Die Zauberflöte. Selected New York credits include: Salt and Farget Margin theaters, Clubbed Thumb, New Seorges, and Tiny Mythic/HERE. Additional

regional productions include Perseverance, Geva and Coterie theaters; Syracuse Stage; Southern Rep; Actor's Express; Virginia Stage; Ex.P; and Williamstown Theater Festival. She is a frequent collaborator on new music/theater pieces and is current developing projects with composers Corey Dargel, Rachel Peters, Phil Kline, Rory Stitt, and the Newspeak Ensemble. Ms. Griffin is adjunct faculty at New York University, where she teaches directing. For more information, visit www.emmagriffin.net.

LAURA JELLINEK (set design) recently designed opera and dance productions of Les Mamelles de Tirésias (Juilliard Vocal Arts), Cosí fan tutte (Delaware Valley Opera), Ghosts (San Francisco Ballet), and Braving the New World (Rebecca Davis Dance Company). Her recent theater projects include Honey Brown Eyes (Working Theater), Brief Interviews with Hideous Men (University of Rochester), The Really Big Once (Target Margin Theater), Buddy Cop 2 (Debate Society), Iron (Theatre Exile), The Cocktail Party (Actors Company Theater), and The Journey of the Fifth Horse (Michael Sexton, New York University Graduate Acting). She received her Master of Fine Arts from New York University.



About the Artists

JESSICA TREJOS (costume design) is a costume designer based in New York working in opera, theater, film, and television. Her recent projects include: Five Genocides (Clubbed Thumb Summer Works Festival), Boom (Perseverance Theatre), Further Lane (Wanderlust Productions), A Clean House (Geva Theater), Stretch (New Georges), Misery (Syracuse Stage), and II Combattimento di Tancredi e Clorinda (Juilliard Opera Center). This is Ms. Trejos's fifth production for the Curtis Opera Theatre; her previous credits are Le nozze di Figaro, Postcard from Morocco, The Rake's Progress, and Wozzeck. Her film work, can be seen at theburg.tv and theallfornots.com.

TYLER MICOLEAU (lighting design) has designed lighting for over three hundred live productions including plays, opera, dance, movement-theatre, multimedia performance, and puppetry. He is the recipient of an American Theatre Wing Hewes Award, two Lucille Lortel awards, two Village Voice OBIE awards, the Connecticut Critics Circle award, three Barrymore nominations, a Jefferson nomination, and the NEA / Theatre Communications Group Career Development Program. He has held visiting artist positions at Yale University, Dartmouth College, and he served as adjunct faculty at Sarah Lawrence College Department of Dance. Recently he designed the American premiere of Wolfgang Rihm's Proserpina for the Spoleto Festival USA. In Philadelphia Mr. Micoleau has enjoyed collaborating with the Pig Iron, Prince, and Wilma theaters.

JON CARTER (hair and makeup design) has designed hair and makeup for a series of Curtis Opera Theatre productions, including Antony and Cleopatra, Wozzeck, and Ainadamar. On Broadway he has designed the makeup for Joe Tumer's Come and Gone, In the Next Room, A Tale of Two Cities, and Xanadu. His other New York credits include When the Rain Stops Falling (Lincoln Center Theater), The Heart is a Lonely Hunter (New York Theater Workshop), So Help Me God (Mint Theater), The Good Negro (Public Theater), Chair (Theater for a New Audience), End Game (Brooklyn Academy of Music), and Albert Herring (Gotham Chamber Opera). His regional designs include productions for the Prince Music. Walnut Street, and Wilma theatres: Arden. Delaware, and Philadelphia theatre companies, Centerstage, and Dallas Theater Center. He has served as hair and makeup artist for the opera companies of Boston, Cleveland, Minnesota, Omaha, Philadelphia, and Santa Fe, as well the

Beijing Music Festival. Mr. Carter attended the Pennsylvania Academy of the Fine Arts.

AMY SMITH (choreography) is a founder and co-director of Headlong Dance Theater. a Philadelphia-based contemporary dance company, and has been making, performing and touring Headlong's work since 1993. Ms. Smith's local credits include Princess Ivona (title role) and That Pretty Pretty; or, the rape play (Jane Fonda) for Theater Exile and Suburban Love Songs, which won a Barrymore Award for best ensemble, for 1812 Productions. Her oeuvre also includes the work of Deborah Hay and Ishmael Houston Jones. Ms. Smith is deeply committed to her community, serving as treasurer on the Dance/USA Board of Trustees and spending several years working to create Dance/USA Philadelphia, a local dance service organization. She teaches at the Headlong Performance Institute and helps artists and organizations with their tax preparation and financial planning. Ms. Smith is a graduate of Weslevan University.

ELIZABETH BRADEN is chorus master at the Opera Company of Philadelphia where she has prepared the chorus for over twenty-five productions, including Aida, Fidelio, Margaret Gamer, Otello, and Porgy and Bess, as well as the upcoming production of Tosca. Ms. Braden is also director of music at Wallingford Presbyterian Church, where she is responsible for leading the choirs and providing music for services and special occasions. Recent highlights from this season include directing a fully staged production of Godspell and an annual community Messiah Sing; past endeavors have included the Fauré Requiem, the premiere of several newly composed choir anthems, and Menotti's wellloved Christmas opera, Amahl and the Night Visitors. Ms. Braden has previously served as assistant conductor of the Choral Arts Society of Philadelphia and assistant conductor of the Spoleto Festival Chorus in Spoleto, Italy. Ms. Braden has degrees from West Chester University and Westminster Choir College.

PENNSYLVANIA GIRLCHOIR maintains a repertoire steeped in the classical tradition and enhanced by music from many cultures and time periods. Under Music Director Mark A. Anderson and Associate Music Director Jodi A. Bohr, the choir has collaborated with the Philadelphia Orchestra, the Philadelphia Singers, Mendelssohn Club of Philadelphia, Network for New Music, and the Opera Company of Philadelphia, among other leading musical

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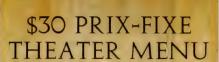
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About the Artists

institutions. Pennsylvania Girlchoir's touring Motet Choir has performed in Iceland, the Pacific Northwest, the Czech Republic, Germany, France, Italy, and Russia. Pennsylvania Girlchoir and its brother-choir, Keystone State Boychoir, are members of Commonwealth Youthchoirs and are committed to offering exemplary choral music education and performance opportunities to young people from diverse economic, racial, and ethnic backgrounds, while nurturing leadership skills, building character, and encouraging self-discipline. For more information about Pennsylvania Girlchoir, visit www.pagirlchoir.org.

MIKAEL ELIASEN (Hirsig Family Head-of-Department Chair in Vocal Studies, Artistic Director of the Curtis Opera Theatre), Danishborn coach and accompanist, received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC. Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records. MHS, and Supraphon. Mr. Eliasen has given master classes at Aix-en-Provence, the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, and National Opera of Prague. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice program during the summers.

RALPH BATMAN (Managing Director, Vocal Studies and the Curtis Opera Theatre) joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

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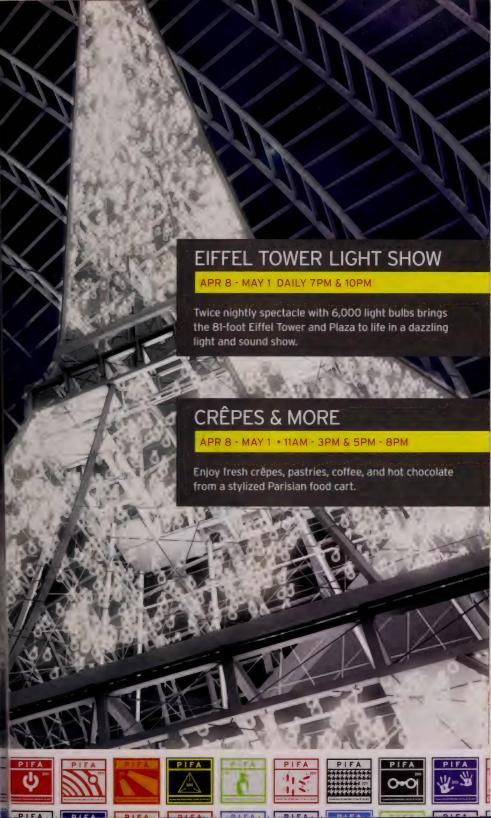












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JAZZ UP CLOSE CELEBRATES THELONIOUS MONK

Martial Solal

Emerging American jazz artists freshly interpret Thelonious Monk's legendary 1959 NY Town Hall concert. Parisian jazz master Solal follows with a rare and memorable solo performance at the piano.

APRIL 9 8:00 PM Armilmon Thurstee Tickets: \$32 - 38

STRAVINSKY'S L'HISTOIRE DU SOLDAT (THE SOLDIER'S TALE)

The Chamber Orchestra of Philadelphia

This 1918 theatrical work mixes puppets, dance, and Stravinsky's music to tell the Russian folk tale of a soldier who makes a deal with the devil. Robert Smythe, director; Dirk Brossé, conductor.

APRIL 10 & 11 Check website for times

Tickets: \$23 - 80

A PASSING WIND

Seth Rozin's new musical based on the true story of history's greatest "fartiste." Joseph Pujol's novelty act entertained audiences at the Moulin Rouge until WWI dampened the ebullient spirit of the Belle Epoque.

APRIL 7 - 17

Check website for time Tickets: \$15 - 29

L'ORCHESTRE NATIONAL DE FRANCE

France's best-known orchestra perform works that revolutionized musical composition - and scandalized audiences - more than a century ago, and continue to challenge and inspire today.

APRIL 15 8:00 PM Verizon Hal

Tickets: \$39 - 11

HEAVEN Rennie Harris Puremovement

Inspired by Stravinsky's Rite of Spring and rethinking the shared cultures of dance and music, Heaven uses live musicians, Japanese motifs, & multimedia anime to reflect on the emergence of hip-hop dance. **APRIL 15 - 17**

Check website for time Tickets: \$34

REMEMBER PARIS

Two silent actors evoke a world of decadence, eroticism, and the devastations of war through the music of organ master Thierry Escaich, video by Gilles Boustani, and direction by Emmanuelle Delpech.

APRIL 16 3:00 PM

Tickets: S19 - 28



















?UESTLOVE OF THE ROOTS WITH KEREN ANN

?uestlove, the unconventional drummer, DJ, and producer from The Roots, puts his musical spin on Paris of 100 years ago and joins forces with French singer/songwriter Keren Ann and special guests. **APRIL 17** 8:00 PM

Tickets: \$35 - 65

LES NUBIANS

Grammy®-nominated French/Cameroonian sister duo's smart and glamorous Afropean style fuses Miriam Makeba, Ella Fitzgerald, Fela, and Piaf in an irresistible fusion of Funkin Fashion and Modern Amazon.

APRIL 21 8:30 PM

Perelman Theater Tickets: \$25

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APRIL 23 8:00 PM

Verizon Hall Tickets: \$32 - 92

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APRIL 23 7:30 PM

Perelman Theater
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The Chamber Orchestra of Philadelphia

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APRIL 24 3:00 PM

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3:00 PM Verizon Hall

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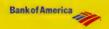






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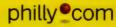


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Kashu-juku Noh Theater

Noh & Kyogen with Live Music

Monday, March 21, 7:30pm | Perelman Theater



This evening's program includes:

MAI-BAYASHI: Literally meaning "dance & music," a *mai-bayashi* is a solo dance depicting the climax of a famous noh play. This program features the ferocious battle scene from *Yashima*.

KYOGEN: Boshibari (Tied to a Pole)

Tied up by their master, two servants are thwarted in drinking his sake. How will the two rascals get a hold of their beloved beverage again?

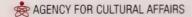
NOH: Aoi no Ue (Lady Aoi) In this famous adaptation of a story from the classic novel The Tale of Genji, the jealous Lady Rokujo--who had sent a spirit to possess Genji's wife, Aoi--is confronted in combat by a Buddhist monk intent on saving her soul.

In Japanese with English subtitles.

The North American-tour of Kashu-juku Noh Theater is organized and produced by Japan Society, and supported by the Agency for Cultural Affairs, Government of Japan. The regional tour of Kashu-juku is made possible by a grant from Mid-Atlantic Arts Foundation with support from the National Endowment for the Arts.

This performance is presented in association with bowerbird. Promotional support is provided by the Japan America Society of Greater Philadelphia (JASGP).











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KASHU-JUKU NOH THEATER NOH & KYOGEN WITH LIVE MUSIC

YASHIMA (MAI-BAYASHI)

PERFORMERS

YOSHITSUNE'S SPIRIT (SHITE/PRINCIPAL CHARACTER): Umewaka Naoyoshi

MUSICIANS

FUE (NOH FLUTE): Sako Yasuhiro

KO-TSUZUMI (SMALL HAND DRUM): Narita Tatsushi O-TSUZUMI (LARGE HAND DRUM): Kawamura Masaru

JI-UTAI (CHORUS): Onishi Fumihisa, Oe Nobuyuki, Fukano Takahiko

BOSHIBARI- TIED TO A POLE (KYOGEN)

PERFORMERS

JIRO-KAJA (SHITE/PRINCIPAL CHARACTER): Shigeyama Ippei

TARO-KAJA (ADO/COMPANION): Shigeyama Doji

MASTER (ADO/COMPANION): Shimada Hiromi

AOI NO UE - LADY AOI (NOH)

PERFORMERS

LIVING SPIRIT OF LADY ROKUJO (SHITE/PRINCIPAL CHARACTER): Katayama Shingo TERUHI, A SORCERESS (TSURE/COMPANION): Tamoi Hiromichi PRIEST FROM YOKAWA (WAKI/SECONDARY CHARACTER): Hara Masaru COURT OFFICIAL (WAKI-TSURE/ SECONDARY COMPANION): Arimatsu Ryoichi SERVANT OF THE COURT OFFICIAL (AI/ INTERLUDE NARRATOR): Shigeyama Ippei

MUSICIANS

FUE (NOH FLUTE): Sako Yasuhiro

KO-TSUZUMI (SMALL HAND DRUM): Narita Tatsushi

O-TSUZUMI (LARGE HAND DRUM): Kawamura Masaru

TAIKO (DRUM): Maekawa Mitsunori

JI-UTAI (CHORUS): Yamamoto Hiromichi, Umewaka Naoyoshi, Onishi Fumihisa. Terasawa

Kosuke, Mikata Madoka, Fukano Takahiko

KOKEN (STAGEHANDS): Kawamura Haruhisa, Oe Nobuyuki

PRODUCTION ASSISTANT: Yusuke Ueno

COMPANY REPRESENTATIVE: Michiko Hagino, Brahms Hall Association

(Performers' names are given in the traditional Japanese format of family name following by given name.)

YASHIMA (MAI-BAYASHI)

Synopsis: This mai-bayashi is an excerpt from the famous noh play *Yashima*, which recounts the story of the famous battle between the Taira and Minamoto clans in the late 12th century. In this noh play, a traveling monk stops an old fisherman on the road to ask for housing for the night. The old man, who claims to be the ghost of the Yashima battle master warrior, Yoshitsune, re-appears in the monk's dream that evening. Yoshitsune tells the story of how his bow dropped to the ocean during battle and how he plunged into the dark sea to his death to rescue his prized weapon before the enemies could retrieve it.

This mai-bayashi, the climactic scene of Yashima, is characterized by a furious dance that brings the legendary battle to life. Yoshitsune describes his post-death 'life' in asura, one of the six Buddhist worlds where legendary warriors go upon death and where they are forced into endless fighting.

TIED TO A POLE (KYOGEN)

Synopsis: This is one of the most popular kyogen plays in the traditional Japanese theater repertoire. A master plans an outing but is distrustful of his servants, who have been known to steal his sake when he is away from home.

So as not to risk them getting into his beverage this time, the master comes up with a cunning scheme to tie up his servants. The master tricks one of his servants into helping him tie the other to a pole and subsequently fooling that very servant into getting himself tied up as well. Relieved with the situation, the master takes off on his journey. Just as soon as the master departs, the two get thirsty for wine. They sneak down into the cellar and devise a plan. Upon his return, the master is both surprised and furious to see what has occurred in his absence.

LADY AOI (NOH)

Synopsis: An ailing Lady Aoi (Genji's wife) is on her death bed, plagued by an unknown evil spirit. A court official calls for Teruhi, a famed sorceress who can determine whether the evil spirit afflicting Lady Aoi (Genji's wife) is alive or dead. Teruhi soon finds out that Lady Aoi's woes are in fact inflicted by the spirit of Lady Rokujo, one of Genji's many mistresses whom he courted and abandoned; and that Lady Rokujo's unrequited love for Genji is the source of her jealousy towards Lady Aoi. With one pull on the birch-bow, the evil outer-body spirit of Lady Rokujo appears. Unable to control her intensifying jealously, she strikes out at the already very sick Lady Aoi.

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Lady Aoi's condition becomes even graver. A messenger sends for a priest from Yokawa, who rushes to the scene. Lady Rokujo, who by then, has turned into a furious demon, urges the priest to return to his village. The priest insists that, "The mystic power of holy men will never fail." These words ultimately lift the evil spirit from Lady Rokujo and save her soul.

One of the most famous noh plays, Lady Aoi is an adaptation of a chapter in the classic Japanese novel, Tale of Genji. Although the title of the noh play is Lady Aoi, interestingly, Aoi never actually appears on stage, and is only represented by a kimono, which is placed very deliberately in the front of the stage. Unlike other noh plays where the jealousy of a woman whose love was requited in life turns into an evil spirit after death, in Lady Aoi, Lady Rokujo is still alive while she torments her victim.

ABOUT NOH & KYOGEN

Designated "Masterpieces of Oral and Intangible Heritage of Humanity" by UNESCO, noh and kyogen are world-renowned forms of traditional Japanese theater with a more than 600-year-old history. In the early 14th century, acting troupes in a variety of centuries-old theatrical traditions

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were touring and performing at temples, shrines and festivals, often with the patronage of the nobility. The performing genre called *sarugaku* was one of these traditions.

During the 14th and 15th centuries, under the leadership of distinguished performer/playwrights Kan'ami (1333–84) and his son Zeami (1363?–1443?), sarugaku was transformed into noh and developed into the foundation of its present-day form which combines elements of dance, drama, music and poetry into one highly-stylized stage art. To balance the serious nature of noh, comic interludes – often improvised, spoken comedy – were performed between these noh plays, eventually taking the name kyogen, literally meaning "mad words" or "wild speech."

Under the patronage of samurai clans, noh and kyogen, collectively called *nohgaku*, flourished. Patronage of nohgaku continued into the Edo period (1603-1868) under the Tokugawa shoguns and was designated as the official entertainment form of the shogunate government.-

The beginning of the Meiji period (1856) signaled the Westernization of Japan and the fall of the shogunate government, leaving both noh and kyogen without patronage and without financial support. As a result, some high-ranked government officials and members of the Royal Family, such as Tomomi Iwakura, one of the leaders of Japan 's westernization, began to recognize the importance of preserving these art forms, and established Shiba Nohgaku Theater in Tokyo in 1881. While World War II proved to be another peril for the survival of noh and kyogen, in 1957, the Japanese government designated nohgaku as an Intangible Cultural Asset, and in 1983, the National Nohgaku Theater was established.

In terms of its performance style, noh is often compared with Western opera. The main actor in a noh play usually performs wearing a special mask, and these noh masks as well as the costumes and music are handed down from generation to generation, and are frequently more than several hundred years old. Noh plays can be roughly divided into two types: genzai noh (realistic noh), where the main character is someone actually living in this world and the story proceeds according to real time, and mugen noh (dream noh) where the protagonist is a god, demon or ghost-someone who transcends this ordinary world. Noh plays can further be categorized into five genres: waki noh mono (deity plays) portraying sacred stories of a Shinto shrine, in which the shite (principal character) is first a human being and appears later as a god; shura mono (warrior plays), in

Program Notes / About the Artists

which the spirit of a fallen warrior pleads with a priest to pray for his soul; kazura mono (wig plays), which present female protagonists often tormented by love; zatsu noh mono, or miscellaneous noh plays, so-called because of the variety of themes encompassed; and the kiri noh mono (final plays), which depicts supernatural beings, monsters or strange beasts. Tonight's program's Aoi no Ue, belongs to the third genre of kazura mono plays.

This evening also features a mai-bayashi, which literally means "dance and music," a form of noh theater in which a shite, or principal character, appears without a mask and costume, clad in a simple kimono and hakama, bearing a fan, and performing the dance segment of a well-known noh play. His dance is accompanied by a group of chanters and three or four-musicians playing: fue (noh flute), ko-tsuzumi (small hand drum), o-tsuzumi (large hand drum) and taiko (drum).

While noh is musical in nature, kyogen, is comic theater that was developed alongside noh theater. As with noh, all kyogen performers are male, and unlike kabuki, there are no formalized male or female role specialists. In contrast to the expressionless quality of noh characters, whether masked or not, kyogen performers depend on exuberant facial expressions for comic effect. Noh plays focus on tragic themes and portray symbolic, magical events through music and dance, while kyogen stories are derived from mundane subjects and depict daily life through dialogue and mime. The kyogen costumes are much simpler than those used in noh; they are stylized versions of the everyday clothing worn in medieval Japan.

KASHU-JUKU NOH THEATER Kyoto-based Kashu-juku noh theater, founded by celebrated actor Katayama Shingo from the prestigious Katayama noh family and comprised of leading noh performers. Kashu-juku noh theater has made particular efforts to reach out to wider audiences, throughout Japan and abroad, who nave never experienced noh. The group has also been active in providing lectures and workshops o cultivate new audiences for noh and kyogen. Throughout their careers, many of the Kashu-uku members have performed internationally in America, Europe and Asia.

Kashu-juku's first American tour was organized around the Boston area in 2009. During this tour, Kashu-juku gave a performance o commemorate the 50th Anniversary of the kyoto-Boston Sister City relationship. They also held workshops at the Japanese Language School of Greater Boston and offered lectures o students and faculty at Wellesley College,

Connecticut College among others. For this 2011 North American Tour, Katayama Shingo, along with highly ranked young performers gathered for this special tour and will perform in Portland (OR), Towson (MD), Philadelphia (PA), Urbana-Champaign (IL) and New York City.

KATAYAMA SHINGO (noh shite. Kanze school) was born in 1968 and trained under his father Keijiro and Living National Treasure Katayama Yusetsu. At the age of three, Katavama made his stage debut in Tsurukame. He has performed challenging repertoire such as Dojoji and Mochizuki among others. In addition to leading Kashu-juku Noh Theater, Katayama also developed and began the idea for "Kashu-juku talk" sessions, where artists from a variety of different fields are invited to engage in dialogue with Katayama. Katayama has involved himself in many projects to widen noh's appeal. including workshops both at home in Japan and abroad. Katayama has introduced noh through many different platforms, including University lectures at Yale University and Georgetown University and performances in the Boston area as the leader of Kashu-juku noh theatre in 2009. Katayama teaches traditional theatre training courses in noh at the Kyoto Art Center, and directs the Kvoto University noh club. He received the Culture Award given by Kyoto Prefecture in 2007.

YAMAMOTO HIROMICHI (noh shite, Kanze school) was born in 1961 and first studied with his father Yamamoto Masakazu in addition to Umewaka Gensho. Yamamoto made his first appearance on the professional stage at the age of five, performing Kurama Tengu. Yamamoto turned professional in 1986. Yamamoto has performed Shakkyo, Shojo Midare, Dojoji, Okina, Mochizuki and Kiyotsune Koi no Netori. He has performed in various locations around the world, including Paris, New York, Moscow and Indonesia.

SHIGEYAMA IPPEI (kyogen, Okura school) was born in 1979 and is the grandson of Shigeyama Sensaku IV, National Treasure and member of Shigeyama Sengoro Family. At the age of four, Shigeyama Ippei made his stage debut in Narihira-mochi. In 1994, he formed the Hanagata Kyogen Shonen-tai (Star Kyogen Boys Troupe) with Shigeyama Shigeru and Shigeyama Motohiko. In 1995, he began a series of performances in Tokyo, and in the same year, began performing abroad in locations including Spain and Italy. In 2000, he formed Toppal together with Shigeyama Senzaburo, Shigeyama Motohiko, Shigeyama Shigeru

About the Artists

and Shigeyama Doji. In addition to kyogen, he has performed in a number of films, TV drama series as well as in contemporary theater and commercials. He has published also a book called, "Let's go to kyogen with Shigeyama Motohiko and Shigeyama Ippei."

SHIGEYAMA DOJI (kvoqen, Okura school) was born in 1983 and is the grandson of Shigeyama Sennojo II, the younger brother of Shigeyama Sensaki IV, National Treasure and member of Shigeyama Sengoro Family. At the age of three. he made his Kyogen debut in Iroha. That same year, he made his stage debut at with the Noho Theater Company, which is led by his father. In 1995, Shigeyama Doji joined Hanagata Kyogen Shonen-tai (Star Kyogen Boys Troupe) which was formed by the Shigeyama family members: Shigeyama Shigeru, Motohiko and Ippei. In 2000, together with Shigeyama Senzaburo, Shigeyama Masakuni, Motohiko, Shigeru and Ippei, he became one of the founders of Toppa!. In 2006, along with Masakuni, Motohiko, Shigeru and Ippei, he resumed activity with Hanagata Kyogen Shonen- tai. In addition to kyogen, Shigeyama Doji is active in producing

and directing for contemporary theater. He attended American School, thus making him a perfectl bilingual kyogen actor, which is extremely rare.

The history the Shigeyama Sengoro Family, Kyoto's Kyogen performances, dates back to the Edo Period (1603-1867). The first to fourth generations of the Shigeyama Family were known to be equestrian instructors. Records show that it wasn't until the fifth generation of descendants, did the family begin to engage in kyogen acting. However, it was the ninthgeneration descendent of the Shigeyama family, Shigeyama Sengo-Masatora, who caught the eye of a high-ranking government official, and who ultimately took him under the wing of his own clan. It is said that when asked his name. the lord misheard "Sengo" as "Sengoro", and from that point on, the head of the family was to be named Sengoro. Today, Sengoro, the head of the thirteenth generation, leads the family in spreading and sustaining kyogen's 400-year history throughout the city of Kyoto, Japan.



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A Commitment to Safety

The safety and comfort of visitors, artists, volunteers and staff at the Kimmel Center, Academy of Music and Merriam Theater are of paramount importance. In the event of an emergency, audience members will be advised of appropriate procedures by ushers and security staff.

At this time, please take note of the exit nearest you. A red, illuminated EXIT sign should be visible, with an arrow indicating the direction of the exit door. Should an emergency arise, you will be directed to leave the auditorium and further instructions will be provided as to the safest and quickest way to exit the building. Patrons who need special assistance should contact an usher.

Accessibility

The Kimmel Center is wheelchair-accessible from its east and north entrances; the Academy of Music is wheelchair-accessible from the east lobby entrance on Broad Street. Elevators serve all levels of Verizon Hall, Perelman Theater and the Academy of Music. Accessible seating is available on all levels of the Kimmel Center and all restrooms are ADA compliant. At the Academy of Music, accessible seating is available in the Parquet and Balconv levels, with accessible restrooms located on the Canteen level. Assistive listening devices are available for loan. Large-print programs are available upon request of an usher at all Kimmel Center Presents performances. A limited number of ADA-compliant parking spaces are available in the Kimmel Center garage.

Coat Check

A complimentary coat check is located on the lower mezzanine level of the Kimmel Center and on the ground floor of the Academy of Music.

Restrooms

Restrooms are located on both sides of the lower mezzanine and on Tiers 1, 2 and 3 of the Kimmel Center and on all levels of the Academy of Music.

Water Fountains

Water fountains are located on all levels.

Payphones

Payphones are located on the lower mezzanine level of the Kimmel Center.

Smoking

Smoking is prohibited.

Tours

The Kimmel Center offer two free tours. One-hour Building and Theater tours are offered Tuesday through Sunday at 1pm. Art and Architecture 90-minute walking tours are offered Saturdays at 10:30am. (No theater interiors on this tour.) Sign-up at the Information Desk, 15 minutes before tour time, on the day of your tour. Parties of 10 or more are asked to make advance reservations. Free tours of the Academy of Music are available on selected dates, by reservation only.

For Kimmel Center tour information, group tour reservations and Academy of Music tour registration, call the Kimmel Center tour desk at 215-790-5886 or visit kimmelcenter.org/planning.

Child Policy

Please note: with the exception of programs specifically noted as Family Friendly, children under six are not permitted at our concerts. This policy exists to ensure our patrons of the best possible circumstances for the enjoyment of our programs. For Family Friendly events, all audience members, including babes in arms, require a ticket.

Dining

Prepare your palate. PECO Bar in Commonwealth Plaza offers various spirits and wines by the glass plus pre-performance savory bites from Wolfgang Puck Catering.

PECO is open for all Kimmel Center performances. The Kimmel Center proudly serves Coca-Cola products.

Tickets

Tickets for Kimmel Center for the Performing Arts performances can be purchased online at **kimmelcenter.org**, at the Box Office (open from 10 am to 6 pm, later on performance evenings) or by calling 215.893.1999.

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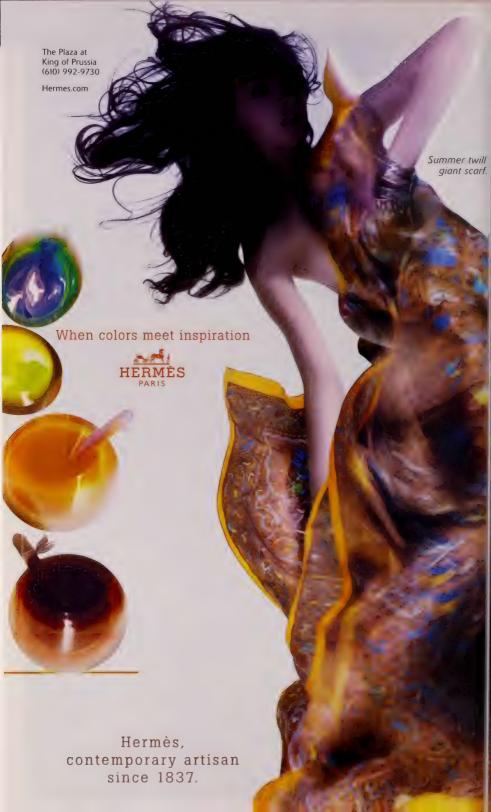
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MASTER CLASS WITH EVELYNE CROCHET, PIANO Wednesday, March 16, 2011, at 4 p.m. Field Concert Hall

Modéré from Sonatine Maurice Ravel (1875–1937)

Douze etudes, selections

Claude Debussy (1862–1918)

"Pour les accords"

Jiuming Shen, piano

"Pour les arpèges composés"

Xiaohui Yang, piano

Sinfonia

Johann Sebastian Bach

from Partita No. 2 in C minor, BWV 826

(1685 - 1750)

Yekwon Sunwoo, piano

Sonatine, selections

Ravel

Mouvement de menuet

Animé

Alexander Ullman, piano

Valses nobles et sentimentales

Ravel

Yue Chu, piano

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Educated in her native France, Evelyne Crochet won first prize at the Paris Conservatory, where she was a student of Yvonne Lefébure and Nadia Boulanger. Subsequent studies with Edwin Fischer and Rudolf Serkin resulted in her emigration to the United States. Since then she has performed as soloist with several leading orchestras including the Baltimore, Boston, Charlotte, Chicago, Detroit, and Pittsburgh symphonies; Buffalo Philharmonic; and the Minnesota Orchestra. Internationally her appearances include with the Bayerischer Rundfunk, Cologne Chamber, London Philharmonic, and London Symphony orchestras; and the Orchestre National de France.

Ms. Crochet has held artist-in-residence and faculty positions at Brandeis, Rutgers, Boston, and Georgia State universities; the New England Conservatory; and the Curtis Institute of Music.

PERFORMERS

Yue Chu, from Tianjin, China, is a student of Seymour Lipkin and Meng-Chieh Liu and entered Curtis in 2010.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsvn and entered Curtis in 2008.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTY-FIRST STUDENT RECITAL

Graduation Recital—Sarah Rommel, cello, with Amy JiaQi Yang, piano Wednesday, March 16 at 8 p.m.

Field Concert Hall

\Pi

Sonata No. 1 in F major, Op. 5, No. 1

Ludwig van Beethoven (1770–1827)

Adagio sostenuto—Allegro Rondo: Allegro vivace

> Sarah Rommel, cello Amy JiaQi Yang, piano

Suite in D minor, Op. 131c, No. 2

Max Reger

Prelude: Largo Gavotte: Allegretto

Largo

Gigue: Vivace

(1873–1916)

Sarah Rommel, cello

Rondo in G minor, Op. 94

Antonín Dvořák (1841–1904)

Sarah Rommel, cello Amy JiaQi Yang, piano

INTERMISSION

Sonata

Dialogo: Adagio, rubato, cantabile Capriccio: Presto con slancio

Sarah Rommel, cello

György Ligeti (1923–2006)

Sonata in A major for Violin

Allegretto ben moderato Allegro Recitativo-Fantasia Allegretto poco mosso

> Sarah Rommel, cello Amy JiaQi Yang, piano

César Franck (1822–90)



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PERFORMERS

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007. She is the Carol Coe Conway Memorial Fellow.

Amy JiaQi Yang (Piano '06)

•

NEXT STUDENT RECITAL Friday, March 18 at 5:15 p.m. Field Concert Hall

J. S. Bach Sonata No. 2 in A minor, BWV 1003

Justine Lamb-Budge, violin

Brahms Sonata in E-flat major, Op. 120, No. 2

Jessica T. Chang, viola Ashley Hsu, piano

Sonata No. 1 in G major, Op. 78

Rebecca Anderson, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS SPRING AT CURTIS Curtis Symphony Orchestra Tuesday, April 12 at 8 p.m. Verizon Hall at the Kimmel Center

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Christoph Eschenbach, conductor Di Wu, piano ('05) Thomas Bloch, ondes Martenot

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CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-SECOND STUDENT RECITAL Friday, March 18 at 5:15 p.m. Field Concert Hall

Sonata No. 1 in G major, Op. 78

Johannes Brahms (1833–97)

Vivace ma non troppo

Adagio

Allegro molto moderato

Rebecca Anderson, violin Jungeun Kim, piano

Sonata No. 2 in A minor, BWV 1003

Johann Sebastian Bach

(1685-1750)

Grave Fuga

Andante

Allegro

Justine Lamb-Budge, violin

Sonata in E-flat major, Op. 120, No. 2

Brahms

Allegro amabile
Allegro appassionato
Andante con moto—Allegro
Jessica T. Chang, viola
Ashley Hsu, piano

•

This afternoon's program will be performed without intermission.

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PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, March 18 at 8 p.m.

Graduation Recital: Rex Surany, double bass

Field Concert Hall

J. S. Bach Suite No. 6 in D major for Violoncello,

BWV 1012

Rex Surany, double bass

Berg "Nacht" from Sieben frühe Lieder for Voice

Brahms Sonata No. 1 in E minor for Cello, Op. 38

Rex Surany, double bass Jungeun Kim, piano

Meyer First Movement from Concert Duo

Noah Geller, violin (guest artist)

Rex Surany, double bass

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS SPRING AT CURTIS Curtis Symphony Orchestra Tuesday, April 12 at 8 p.m. Verizon Hall at the Kimmel Center

Jack Wolgin Orchestral Concerts

Christoph Eschenbach, conductor Di Wu, piano ('05) Thomas Bloch, ondes Martenot

Messiaen Turangalîla-symphonie

Sponsored by PNC

Presented in collaboration with PIFA, the Philadelphia International Festival of the Arts

Tickets: \$5-\$40; Kimmel Center Box Office, (215) 893-1999, or www.ticketphiladelphia.org

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-THIRD STUDENT RECITAL Graduation Recital—Rex Surany, double bass Friday, March 18 at 8 p.m. Field Concert Hall

First Movement from Concert Duo

Edgar Meyer (b. 1960)

Noah Geller, violin Rex Surany, double bass

Sonata No. 1 in E minor for Cello, Op. 38

Johannes Brahms (1833–97)

Allegro non troppo Allegretto quasi menuetto Allegro

> Rex Surany, double bass Jungeun Kim, piano

> > INTERMISSION

"Nacht"

from Sieben frühe Lieder for Voice

Alban Berg (1885–1935)

Rex Surany, double bass Jungeun Kim, piano

Suite No. 6 in D major for Violoncello, Johann Sebastian Bach BWV 1012 (1685–1750)

Prélude

Allemande

Courante

Sarabande

Gavotte

Gigue

Rex Surany, double bass

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Rex Surany, from Plainsboro, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2007. He is an Edwin B. Garrigues Annual Fellow.

Noah Geller, guest artist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Saturday, March 19 at 3 p.m. Oboe Class Recital Field Concert Hall

Beethoven Variations on "Là ci darem la mano"

from Mozart's Don Giovanni

Samuel Nemec, oboe Beverly Wang, oboe

Alexandra von der Embse, English horn

Dutilleux Sonata for Oboe and Piano

Beverly Wang, oboe Hugh Sung, piano ('90)

Handel Sonata in G minor, HWV 364a

Samuel Nemec, oboe

Hugh Sung, harpsichord (Piano '90)

Catherine Chen, bassoon

Lefebvre Deux pièces, Op. 102

Alexandra von der Embse, oboe

Hugh Sung, piano ('90)

Schumann Drei Romanzen, Op. 94

Alexander Vvedenskiy, oboe Hugh Sung, piano ('90)

Silvestrini Selections from Six Études

Alexander Vvedenskiy, oboe

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS SPRING AT CURTIS Curtis Symphony Orchestra Tuesday, April 12 at 8 p.m. Verizon Hall at the Kimmel Center

Jack Wolgin Orchestral Concerts

Christoph Eschenbach, conductor Di Wu, piano ('05) Thomas Bloch, ondes Martenot

Messiaen Turangalîla-symphonie

Sponsored by PNC

Presented in collaboration with PIFA, the Philadelphia International Festival of the Arts

Tickets: \$5-\$40; Kimmel Center Box Office, (215) 893-1999, or www.ticketphiladelphia.org

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTY-FOURTH STUDENT RECITAL

Oboe Class Recital Saturday, March 19 at 3 p.m. Field Concert Hall

Sonata in G minor, HWV 364a

George Frideric Handel (1685–1759)

Larghetto— Allegro

Adagio-

Allegro

Samuel Nemec, oboe Hugh Sung, harpsichord Catherine Chen, bassoon

Sonata for Oboe and Piano

Henri Dutilleux

(b. 1916)

Aria: Grave Scherzo: Vif Final: Assez allant

> Beverly Wang, oboe Hugh Sung, piano

Deux pièces, Op. 102

Charles Edouard Lefebvre

Andante

(1843 - 1917)

Allegro

Alexandra von der Embse, oboe Hugh Sung, piano

Drei Romanzen, Op. 94

Nicht zu schnell Einfach, innig Nicht schnell Robert Schumann (1810–56

Alexander Vvedenskiy, oboe Hugh Sung, piano

Six Études, selections

Gilles Silvestrini

(b. 1961)

Boulevard des Capucines (Claude Monet, 1873) Le Ballet espagnol (Edouard Manet, 1862) Alexander Vvedenskiv, oboe

Ludwig van Beethoven

Variations on "Là ci darem la mano" from Mozart's Don Giovanni

Ludwig van Beethoven (1770–1827)

Samuel Nemec, oboe Beverly Wang, oboe Alexandra von der Embse, English horn



This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Samuel Nemec, from Midland Park, N.J., is a student of Richard Woodhams and entered Curtis in 2010.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Hugh Sung (Piano '90), collaborative pianist

No student recitals for the next two weeks due to spring break at Curtis.

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NEXT STUDENT RECITAL

Monday, April 4 at 8 p.m.

Graduation Recital: Marina Thibeault, viola

Field Concert Hall

J. S. Bach Sonata in G major for Viola da Gamba,

BWV 1027

Marina Thibeault, viola

Donald St. Pierre, harpsichord

Bax Sonata for Viola and Piano

Hindemith Sonata for Viola and Piano, Op. 11, No. 4

Marina Thibeault, viola Donald St. Pierre, piano

Bridge Lament for Two Violas

Marina Thibeault, viola

Michael Tree, viola (Violin '55)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTISINSTITUTE OF MUSIC

CURTIS IN SARASOTA

Saturday, March 19, 2011, at 7 p.m. Historic Asolo Theater, Sarasota, Fla.

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Trio in G minor, Op. 63

Allegro moderato

Scherzo: Allegro vivace

Schäfers Klage: Andante espressivo

Finale: Allegro

Sonora Slocum, flute Abraham Feder, cello Michelle Cann, piano

Havanaise, Op. 83

Camille Saint-Saëns (1835–1921)

Carl Maria von Weber

(1786 - 1826)

Zoë Martin-Doike, violin Michelle Cann, piano

Assobio a jato (The Jet Whistle)

Allegro non troppo Adagio

Vivo

Heitor Villa-Lobos (1887–1959)

Sonora Slocum, flute Abraham Feder, cello

INTERMISSION

Duet in E-flat major, WoO 32

Ludwig van Beethoven

("Duett mit zwei obligaten Augengläsern")

(1770-1827)

Allegro Allegretto

> Zoë Martin-Doike, viola Abraham Feder, cello

Sonatina for Flute and Piano

Henri Dutilleux (b. 1916)

Sonora Slocum, flute Michelle Cann, piano

Trio No. 1 in D minor, Op. 49

Felix Mendelssohn (1809–47)

Molto allegro ed agitato Andante con moto tranquillo Scherzo: Leggiero e vivace Finale: Allegro assai appassionato

> Zoë Martin-Doike, violin Abraham Feder, cello Michelle Cann, piano

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PERFORMERS

Sonora Slocum, flute

Sonora Slocum, from New York City, entered the Curtis Institute of Music in 2007 and studies with Jeffrey Khaner, principal flute of the Philadelphia Orchestra. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Slocum is the Donald V. Peck Annual Fellow.

Prior to entering Curtis, Ms. Slocum attended the Juilliard School's Pre-College Division on a full-merit scholarship and studied with Bart Feller, principal flute of the New York City Opera and New Jersey Symphony. In 2007 she received Juilliard's outstanding achievement award and the Manfred Nussbaum Memorial Music Award.

Zoë Martin-Doike, violin

Zoë Martin-Doike, from Honolulu, entered the Curtis Institute of Music in 2008 and studies with renowned violinist Pamela Frank. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Martin-Doike is the Mitchell Family Annual Fellow.

Ms. Martin-Doike began studying violin at age six. Since then she has performed as a soloist with the Bloomington, Hawaii Youth, Honolulu, Indianapolis, and Richardson symphony orchestras. Ms. Martin-Doike performed on National Public Radio's *From the Top* and Garrison Keillor's *Prairie Home Companion*. She won first place in the 2009 Lennox International Young Artists Competition and in the MTNA senior string competition.

Abraham Feder ('08), cello

Abraham Feder took his position as principal cello of the Sarasota Orchestra and cello of the Sarasota String Quartet in 2008 after spending that summer at the Colorado College and Vail Valley music festivals. While at Curtis he studied with David Soyer and Peter Wiley.

Mr. Feder was a prizewinner in the primary, junior, and intermediate divisions of the Society of American Musicians and received an honorable mention in the Chicago Symphony Orchestra's Feinberg Competition. He has been featured as a soloist on National Public Radio's *From the Top* and has been presented in recital as part of the Chicago-based chamber music series Music in the Loft. He has participated in the Rush Hour Concerts at St. James Cathedral in Chicago and was featured in 2007 on WFMT's *Impromptu*.

Mr. Feder plays on a 1785 Joseph Odoardi cello.

Michelle Cann, piano

Michelle Cann, from Avon Park, Fla., entered the Curtis Institute of Music in 2010 and studies with renowned pianist Robert McDonald. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Cann is the Roy Pressman Annual Fellow.

Ms. Cann began studying piano at the age of seven and has since placed in various state, national, and international competitions. At the age of twelve, Ms. Cann appeared on WUSF 89.7 in Florida and has also performed on National Public Radio's *From the Top*. As a soloist she has appeared with the Central Florida, Highlands, and Tampa Bay symphonies, and the Florida and Cleveland Institute of Music orchestras.

The Curtis Institute of Music would like to give special thanks to the Curtis Sarasota Society Volunteer Committee for working tirelessly on behalf of Curtis's students and alumni in Sarasota.

Lillian Brent, chair Gerri Aaron Shirley Bookspan Bobbi Cornell Sally Feder Marilyn Frank Vivien Kalvaria Linda Klafter
June LeBell
Bobbi Lorry
Susan Newmark
Janet Sulek
Sally Yanowitz

For more information about Curtis, contact Leslie Jacobson Kaye: leslie.kaye@curtis.edu or (215) 717-3166.



CURTIS AT LONGWOOD-ZENAS HSU, VIOLIN, WITH FRANCESCO LECCE-CHONG, PIANO

Sunday, April 3, 2011, at 1 p.m.

Allegro

Longwood Gardens Ballroom, Kennett Square, Pa.

Fratres Arvo Part

(b. 1935)

(183397)

Sonata for Violin and Piano John Corigliano

Allegro (b. 1938)

Andantino Lento

Sonata No. 2 in A major, Op. 100 Johannes Brahms

Allegro amabile Andante tranquillo Vivace Allegretto grazioso (quasi andante)

> Zenas Hsu, violin Francesco Lecce-Chong, piano

This afternoon's program will be performed without intermission.





2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTY-FIFTH STUDENT RECITAL Graduation Recital—Marina Thibeault, viola Monday, April 4 at 8 p.m. Field Concert Hall

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Sonata in G major for Viola da Gamba, Johann Sebastian Bach BWV 1027 (1685–1750)

Adagio-

Allegro ma non tanto

Andante

Allegro moderato

Marina Thibeault, viola Donald St. Pierre, harpsichord

Sonata for Viola and Piano

Arnold Bax (1883–1953)

Molto moderato Allegro energico ma non troppo presto Molto lento

> Marina Thibeault, viola Donald St. Pierre, piano

> > INTERMISSION

Lament for Two Violas

Frank Bridge (1879–1941)

Marina Thibeault, viola Michael Tree, viola

Sonata for Viola and Piano, Op. 11, No. 4

Paul Hindemith (1895–1963)

Fantasie: Ruhig-

Thema mit Variationen: Ruhig und einfach wie ein Volkslied-

wie ein Volkslied-

Finale (mit Variationen): Sehr lebhaft Marina Thibeault, viola Donald St. Pierre, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Marina Thibeault, from Québec City, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2007. She is the Emily W. Sunstein Annual Fellow.

Donald St. Pierre, opera and voice coach

Michael Tree (Violin '55), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

UPCOMING CURTIS EVENTS

Tuesday, April 5 at 7:30 p.m.

Curtis On Tour

(Le) Poisson Rouge, 135 Bleecker Street, New York City

Brahms Sonata in F minor, Op. 120, No. 1

Ayane Kozasa, viola

Ignat Solzhenitsyn, piano ('95)

Hagen Book of Days (New York premiere)

Kurtág Hommage à R. Sch., Op. 15d

Mozart Trio in E-flat major, K. 498 ("Kegelstatt")

Kelly Coyle, clarinet Ayane Kozasa, viola

Ignat Solzhenitsyn, piano ('95)

Tickets: \$15; (Le) Poisson Rouge Box Office, www.lepoissonrouge.com, or (212) 505-3474. This event is first-come-first-served. Seating is limited and not guaranteed. Please arrive early. Doors open at 6:30 p.m.

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Tuesday, April 5 at 7:30 p.m.

Dean's Lecture Series: Olivier Messiaen's Turangalila-symphonie:

A Love Song Field Concert Hall

Curtis faculty members Johnathan Coopersmith and Eric Sessler dissect and discuss Messiaen's landmark composition.

Free, no tickets required.

NEXT STUDENT RECITAL

Wednesday, April 6 at 8 p.m.

Graduation Recital: Natalie Helm, cello, with Yekwon Sunwoo, piano

Field Concert Hall

J. S. Bach

Suite No. 1 in G major, BWV 1007

Natalie Helm, cello

Chopin

Sonata in G minor, Op. 65

Falla

Selections from Siete canciones populares

españolas for Voice

Prokofiev

Sonata in C major, Op. 119

Natalie Helm, cello Yekwon Sunwoo, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-SIXTH STUDENT RECITAL

Graduation Recital—Natalie Helm, cello, with Yekwon Sunwoo, piano Wednesday, April 6 at 8 p.m. Field Concert Hall

Sonata in C major, Op. 119

Andante grave—Moderato animato
—Allegro moderato
Moderato—Andante dolce
Allegro ma non troppo—Andantino

Sergey Prokofiev (1891–1953)

Siete canciones populares españolas for Voice, Manuel de Falla selections (1876–1946)

El paño moruno

Nana

Canción

Asturiana

Jota

Polo

Natalie Helm, cello Yekwon Sunwoo, piano

INTERMISSION

Suite No. 1 in G major, BWV 1007

Johann Sebastian Bach

Prélude

(1685-1750)

Allemande

Courante

Sarabande

Menuett

Gigue

Natalie Helm, cello

Sonata in G minor, Op. 65

Frédéric Chopin

(1810-49)

Allegro moderato

Scherzo

Largo

Finale: Allegro

Natalie Helm, cello Yekwon Sunwoo, piano

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Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMERS

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006. She is the Christina and Jeffrey Lurie Annual Fellow.

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

There will be no student recital on Friday, April 8.

NEXT CURTIS EVENT

Sunday, April 10 at 1 p.m. Curtis at Longwood: Daniel Razionale, organ Longwood Gardens Ballroom, Kennett Square, Pa.

J. S. Bach Sonata in E-flat major, BWV 525

Toccata in E major, BWV 566

Duruslé Prélude, adagio et choral varié sur le thème

du "Veni Creator," Op. 4

Franck Grande pièce symphonique, Op. 17

Free with Gardens admission (\$18); tickets.longwoodgardens.org or (610) 388-1000

NEXT STUDENT RECITAL Monday, April 11 at 8 p.m. Field Concert Hall

Beethoven Sonata No. 23 in F minor, Op. 57

("Appassionata") Haochen Zhang, piano

Bellini "Nel furor delle tempeste" from Il pirata

Verdi "Questa o quella" from Rigoletto

Christopher Tiesi, tenor Danielle Orlando, piano

Lara "Granada"

Diego Silva, tenor

Christopher Tiesi, tenor Danielle Orlando, piano

Liszt Tre sonetti di Petrarca

Diego Silva, tenor

Danielle Orlando, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



CURTIS AT LONGWOOD—DANIEL RAZIONALE, ORGAN Sunday, April 10, 2011, at 1 p.m. Longwood Gardens Ballroom, Kennett Square, Pa.

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Toccata in E major, BWV 566

Johann Sebastian Bach (1685–1750)

Grande pièce symphonique, Op. 17

César Franck

Andantino serioso - Allegro non troppo e maestoso

(1822 90)

Andante Allegro

Andante-Allegro non troppo e maestoso

Sonata in E-flat major, BWV 525

J. S. Bach

[Allegro]

Adagio

Allegro

Prélude, adagio et choral varié sur le thème du "Veni Creator," Op. 4

Maurice Durufle (1902-86)

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This afternoon's program will be performed without intermission



CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-SEVENTH STUDENT RECITAL Monday, April 11 at 8 p.m. Field Concert Hall

Sonata No. 23 in F minor, Op. 57

("Appassionata")

Allegro assai Andante con moto

Allegro ma non troppo

Haochen Zhang, piano

"Questa o quella" from Rigoletto

Christopher Tiesi, tenor Danielle Orlando, piano

Tre sonetti di Petrarca

Pace non trovo Benedetto sia'l giorno I' vidi in terra angelici costumi

> Diego Silva, tenor Danielle Orlando, piano

Ludwig van Beethoven

(1770 - 1827)

Giuseppe Verdi (1813–1901)

Franz Liszt (1811–86)

"Nel furor delle tempeste" from *Il pirata*

Vincenzo Bellini (1801–35)

Christopher Tiesi, tenor Danielle Orlando, piano

"Granada"

Augustín Lara (1897–1970)

Diego Silva, tenor Christopher Tiesi, tenor Danielle Orlando, piano

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This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Diego Silva, from Mexico City, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Christopher Tiesi, from Sarasota, Fla., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

Danielle Orlando, principal opera coach

UPCOMING CURTIS PERFORMANCE

Curtis Symphony Orchestra Tuesday, April 12 at 8 p.m. Verizon Hall at the Kimmel Center

Jack Wolgin Orchestral Concerts

Christoph Eschenbach, conductor Di Wu, piano ('05) Thomas Bloch, ondes Martenot

Messiaen Turangalîla-symphonie

Presented by PNC

Presented in collaboration with PIFA, the Philadelphia International Festival of the Arts

Preconcert lecture at 7 p.m.: Curtis organ faculty member Alan Morrison discusses French organ works by masters who influenced Messiaen's style.

Postconcert recital: Curtis organ student Bryan Anderson presents a sampling of Messiaen's own organ compositions.

Tickets: \$5-\$40; Kimmel Center Box Office and Ticket Philadelphia, www.ticketphiladelphia.org or (215) 893-1999

Please arrive early as this performance will not have late seating. Concert tickets are required to attend pre- and postconcert events.

NEXT STUDENT RECITAL Wednesday, April 13 at 5:15 p.m. Field Concert Hall

Massenet "Méditation" from Thaïs, arranged by Carlos

Salzedo

Justine Lamb-Budge, violin Elizabeth Anne White, harp

Rachmaninoff Rhapsody on a Theme of Paganini, Op. 43

Vivian Cheng, piano

Andrew Hsu, piano accompaniment

Remainder of program contains works for percussion ensemble by Curtis faculty member Rolando Morales-Matos

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-EIGHTH STUDENT RECITAL Wednesday, April 13 at 5:15 p.m. Field Concert Hall

Little Rhumba

Rolando Morales-Matos

(b. 1964)

Yi Fei Fu, percussion Rolando Morales-Matos, percussion Michael Sparhuber, percussion Mari Yoshinaga, percussion

A Lament

Morales-Matos

Yi Fei Fu, vibraphone Michael Sparhuber, marimba Ted Babcock, marimba Mari Yoshinaga, timpani

Estados anímicos

Morales-Matos

Anciedad Furioso Calma Euforico

> Mari Yoshinaga, marimba Yi Fei Fu, marimba Ted Babcock, percussion Michael Sparhuber, timpani

Going with You

("In Memory of Michael Bookspan")

Ted Babcock, narrator
Yi Fei Fu, percussion
Michael Sparhuber, percussion

Mari Yoshinaga, percussion

"Méditation" from Thaïs

arranged by Carlos Salzedo

Justine Lamb-Budge, violin Elizabeth Anne White, harp Jules Massenet (1842–1912)

Morales-Matos

Rhapsody on a Theme of Paganini, Op. 43 Sergei Rachmaninoff (1873–1943)

Vivian Cheng, piano Andrew Hsu, piano accompaniment

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This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Michael Sparhuber, from Brockport, N.Y., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Elizabeth Anne White, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Rolando Morales-Matos, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, April 13 at 8 p.m.

Graduation Recital: Zenas Hsu, violin, with Francesco

Lecce-Chong, piano Field Concert Hall

J. S. Bach Chaconne from Partita No. 2 in D minor,

BWV 1004

Ysaÿe Sonata in G minor, Op. 27, No. 1

Zenas Hsu, violin

Brahms Sonata No. 2 in A major, Op. 100

Corigliano Sonata for Violin and Piano

Pärt Fratres

Zenas Hsu, violin

Francesco Lecce-Chong, piano

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CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTY-NINTH STUDENT RECITAL Graduation Recital—Zenas Hsu, violin, with Francesco Lecce-Chong, piano Wednesday, April 13 at 8 p.m. Field Concert Hall

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Fratres

Arvo Pärt (b. 1935)

Zenas Hsu, violin Francesco Lecce-Chong, piano

Chaconne from Partita No. 2 in D minor, BWV 1004 Johann Sebastian Bach (1685–1750)

Zenas Hsu, violin

Sonata No. 2 in A major, Op. 100

Johannes Brahms (1833–97)

Allegro amabile
Andante tranquillo—Vivace
Allegretto grazioso (quasi andante)

Zenas Hsu, violin Francesco Lecce-Chong, piano

INTERMISSION

Sonata in G minor, Op. 27, No. 1

Eugène Ysaÿe (1858–1931)

Grave

Fugato

Allegretto poco scherzoso

Finale con brio

Zenas Hsu, violin

Sonata for Violin and Piano

John Corigliano

(b. 1938)

Allegro Andantino

Lento

Allegro

Zenas Hsu, violin Francesco Lecce-Chong, piano

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PERFORMERS

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007. He is the Jean S. Epstein Annual Fellow.

Francesco Lecce-Chong (Conducting), from Longmont, Colo., is a student of Otto-Werner Mueller and entered Curtis in 2009.

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NEXT STUDENT RECITAL
Friday, April 15 at 8 p.m.
Graduation Recital: Jiyoung Lee, cello
Field Concert Hall

J. S. Bach

Suite No. 3 in C major, BWV 1009

Crumb

Sonata for Solo Cello

Jiyoung Lee, cello

Kodály

Duo for Violin and Cello, Op. 7

Kensho Watanabe, violin

Jiyoung Lee, cello

Mendelssohn

Sonata No. 2 in D major, Op. 58

Jiyoung Lee, cello

Amy Jiaqi Yang, piano ('06)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS SPRING AT CURTIS

Friday, April 29 at 8 p.m. Curtis 20/21 Celebrates Joan Tower Field Concert Hall

Tower

Angels (String Quartet No. 4)
Copperwave
DNA
Ivory and Ebony
Simply Purple
String Force
Trio Cavany
Wild Purple

Free, no tickets required.

-

Program repeat: Thursday, May 5 at 8 p.m. Miller Theatre, 2960 Broadway, New York City

Tickets: \$25; www.millertheatre.com or (212) 854-7799

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Grammy award-winning American composer Joan Tower serves as composer-in-residence for Curtis 20/21 in the 2010–11 school year. Curtis 20/21 will celebrate Ms. Tower's music with the composer present at both performances.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTIETH STUDENT RECITAL

Graduation Recital—Jiyoung Lee, cello Friday, April 15 at 8 p.m.

Field Concert Hall

Suite No. 3 in C major, BWV 1009

Johann Sebastian Bach (1685–1750)

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

Jiyoung Lee, cello

Duo for Violin and Cello, Op. 7

Zoltán Kodály (1882–1967)

Allegro serioso, non troppo

Adagio

Maestoso e largamente, ma non troppo lento-Presto

Kensho Watanabe, violin

Jiyoung Lee, cello

INTERMISSION

Sonata for Solo Cello

George Crumb

Fantasia: Andante espressivo e con molto rubato

(b. 1929)

(1809-47)

Tema pastorale con variazioni

Toccata: Largo e drammatico—Allegro vivace

Jiyoung Lee, cello

Sonata No. 2 in D major, Op. 58

Felix Mendelssohn

Allegro assai vivace

Allegretto scherzando

Adagio

Molto allegro e vivace

Jiyoung Lee, cello Amy Jiaqi Yang, piano

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007. She is the William W. Bernheim Fellow.

Kensho Watanabe (Conducting), from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

Amy Jiaqi Yang (Piano '06), staff pianist

NEXT STUDENT RECITAL Sunday, April 17 at 8 p.m. Harp Class Recital Field Concert Hall

Andrès

Absidioles

Godefroid

Étude de concert in E-flat minor, Op. 193

JiHyun Wu, harp

Caplet

Divertissements

Danyi Xia, harp

Carolan

Carolan's Concerto, arranged by Janet Jackson

Witman

Debussy

"La Cathédrale engloutie" from Préludes

for Piano, premiere livre, arranged by

Carlos Salzedo

Granados

"Andaluza" from Danzas españolas for Piano,

arranged by Carlos Salzedo

Ortiz

Venezolana for Five Pedal-Harps

Curtis Harp Ensemble

Dalvimare

Sonata, Op. 18, No. 1

Elizabeth Anne White, harp

Grandjany

Rhapsodie

Madeline G. Blood, harp

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THIS SPRING AT CURTIS Friday, April 29 at 8 p.m.

Curtis 20/21 Celebrates Joan Tower Field Concert Hall

Tower

Angels (String Quartet No. 4)

Copperwave

DNA

Ivory and Ebony
Simply Purple
String Force
Trio Cavany
Wild Purple

Free, no tickets required.

0

Program repeat: Thursday, May 5 at 8 p.m. Miller Theatre, 2960 Broadway, New York City

Tickets: \$25: www.millertheatre.com or (212) 854-7799

Grammy award-winning American composer Joan Tower serves as composer-in-residence for Curtis 20/21 in the 2010–11 school year. Curtis 20/21 will celebrate Ms. Tower's music with the composer present at both performances.



MASTER CLASS WITH ILYA KALER, VIOLIN Saturday, April 16, 2011, at 2 p.m. Field Concert Hall

Φ

Sonata No. 6 in A major, Op. 30, No. 1

Ludwig van Beethoven (1770–1827)

Barbora Kolářová, violin Yue Chu, piano

Concerto No. 2 in G minor, Op. 63

Sergey Prokofiev (1891–1953)

Justine Lamb-Budge, violin Jungeun Kim, piano

Concerto in D major, Op. 35

Peter Ilich Tchaikovsky (1840–93)

Yu-Chien Tseng, violin Jungeun Kim, piano

Φ

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Violinist Ilya Kaler, gold medalist at three of the world's most prestigious competitions—the Tchaikovsky, the Sibelius, and the Paganini, was described by the *Los Angeles Times* as an artist with a "complete virtuoso arsenal, rhythmic vitality, warmth of tone and sentiment."

Mr. Kaler has recently appeared as a soloist with the St. Petersburg Philharmonic; Zurich Philharmonic; and the Baltimore, Detroit, Montréal, and Seattle symphonies. He has previously served as concertmaster of the Rochester Philharmonic and as guest concertmaster of the Aspen Music Festival; Baltimore and San Francisco symphonies; and the Philadelphia Orchestra.

Mr. Kaler is professor of violin at DePaul University School of Music in Chicago and holds degrees from the Moscow Conservatory.

PERFORMERS

Yue Chu, from Tianjin, China, is a student of Seymour Lipkin and Meng-Chieh Liu and entered Curtis in 2010.

Barbora Kolářová, from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.



CURTIS AT LONGWOOD-MADELINE G. BLOOD, HARP

Sunday, April 17, 2011, at 1 p.m.

Longwood Gardens Ballroom, Kennett Square, Pa.

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Prelude in C major for Piano, Op. 12, No. 7

edited by Carlos Salzedo

Sergey Prokofiev (1891–1953)

(1685 - 1750)

Johann Sebastian Bach

Suite in E minor for Lute, BWV 996

transcribed to E-flat minor by Marie-Claire Jamet

Prélude

Allemande

Courante

Sarabande

Bource

Gigue

Rhapsodie

Marcel Grandjany

Deux danses

Danse sacrée

Danse profane

(1891–1975)

Claude Debussy (1862–1918)

Madeline G. Blood, harp

•

This afternoon's program will be performed without intermission.



CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-FIRST STUDENT RECITAL

Harp Class Recital Sunday, April 17 at 8 p.m. Field Concert Hall

0

Absidioles

Bernard Andrès

(b. 1941)

Étude de concert in E-flat minor, Op. 193

Félix Godefroid

(1818 - 97)

JiHyun Wu, harp

Sonata, Op. 18, No. 1

Martin-Pierre Dalvimare

Allegro risoluto

(1772 - 1839)

Adagio con molta espressione

Polacca: Allegretto

Elizabeth Anne White, harp

Divertissements

André Caplet

À la française

(1878 - 1925)

À l'espagnole

Danyi Xia, harp

Rhapsodie

Marcel Grandjany

(1891 - 1975)

Madeline G. Blood, harp

INTERMISSION

Carolan's Concerto
arranged by Janet Jackson Witman

Turlough Carolan (1670–1738)

"Andaluza" from *Danzas españolas* for Piano arranged by Carlos Salzedo Enrique Granados (1867–1916)

Venezolana for Five Pedal-Harps

Alfredo Rolando Ortiz (b. 1946)

"La Cathédrale engloutie" from Préludes for Piano, premiere livre arranged by Salzedo Claude Debussy (1862–1918)

Madeline G. Blood, harp Elizabeth Anne White, harp JiHyun Wu, harp Danyi Xia, harp Elizabeth Hainen, harp Dani Bash, harp Liz Morgan-Ellis, harp

ф

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PERFORMERS

Madeline G. Blood, from Philadelphia, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2007.

Elizabeth Anne White, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

JiHyun Wu, from Seoul, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Danyi Xia, from Shanghai, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2008.

Dani Bash, guest artist

Elizabeth Hainen, the Maryjane Mayhew Barton Chair in Harp Studies

Liz Morgan-Ellis, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Monday, April 18 at 8 p.m. Field Concert Hall

Hahn "L'Heure exquise" from Chansons grises

Mahler "Liebst du um Schönheit" from Rückert-Lieder

Schubert "Lachen und Weinen," D. 777

Kirsten MacKinnon, soprano Donald St. Pierre, piano

Ludwig Flowers in the Desert

Juyong You, clarinet Amanda Verner, viola Xiaohui Yang, piano

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CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTY-SECOND STUDENT RECITAL Monday, April 18 at 5:15 p.m.

Field Concert Hall

Flowers in the Desert

Blue with all malice ...

... I hear the irregular snap! snap! (Des Prez) Mille regretz de vous abandonner

... five more bullets

Oseh Shalom bim' romav hu ya' aseh shalon

Juyong You, clarinet Amanda Verner, viola Xiaohui Yang, piano

Phantasy, Op. 2

Benjamin Britten

David Ludwig ('01)

(b. 1972)

(1913-76)

Alexandra von der Embse, oboe Zoë Martin-Doike, violin Jessica T. Chang, viola Gabriel Cabezas, cello

Sonata in A major

César Franck (1822–90)

Allegrotto ben moderato Allegro Recitativo-Fantasia Allegretto poco mosso

> Jung Min Choi, violin Aika Dan, piano

> > 0

This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

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COACHES

Flowers in the Desert was prepared by David Ludwig.

The Britten quartet was prepared by Richard Woodhams.

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Aika Dan, from Tokyo, is a student of Meng-Chieh Liu and Eleanor Sokoloff and entered Curtis in 2009.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Monday, April 18 at 8 p.m.

Graduation Recital: Branson Yeast, cello, with Elena Jivaeva, piano

Field Concert Hall

Beethoven Sonata No. 3 in A major, Op. 69

Fauré Elégie, Op. 24

Schnittke Sonata No. 1 for Cello and Piano

Tchaikovsky Variations on a Rococo Theme, Op. 33

Branson Yeast, cello Elena Jivaeva, piano

Hindemith Sonata, Op. 25, No. 3

Branson Yeast, cello

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CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-THIRD STUDENT RECITAL
Graduation Recital—Branson Yeast, cello,
with Elena Jivaeva, piano
Monday, April 18 at 8 p.m.
Field Concert Hall

Sonata, Op. 25, No. 3

Lebhaft, sehr markiert Mäßig schnell: Gemächlich Langsam

Lebhafte Viertel Mäßig schnell

Branson Yeast, cello

Paul Hindemith (1895–1963)

Sonata No. 3 in A major, Op. 69

Allegro ma non tanto Scherzo: Allegro molto

Adagio cantabile—Allegro vivace

Branson Yeast, cello Elena Jivaeva, piano Ludwig van Beethoven (1770–1827)

INTERMISSION

Elégie, Op. 24

Gabriel Fauré (1845–1924)

Sonata No. 1 for Cello and Piano

Alfred Schnittke (1934–98)

Largo Presto

Largo

Variations on a Rococo Theme, Op. 33

Peter Ilich Tchaikovsky (1840–93)

Branson Yeast, cello Elena Jivaeva, piano

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PERFORMERS

Branson Yeast, from Houston, is a student of Peter Wiley, and formerly of David Soyer, and entered Curtis in 2008. He is the Jacqueline du Pré Memorial Fellow.

Elena Jivaeva, staff pianist

NEXT STUDENT RECITAL

Tuesday, April 19 at 5:15 p.m.

Graduation Recital: Rae Feldcamp, bassoon

Field Concert Hall

Berwald

Konsertstycke

Elgar

Romance, Op. 62

Rota

Toccata for Bassoon and Piano

Rae Feldcamp, bassoon Hugh Sung, piano ('90)

Mignone

Selections from Sixteen Valsas

Rae Feldcamp, bassoon

Poulenc

Trio for Oboe, Bassoon, and Piano

Alexandra von der Embse, oboe

Rae Feldcamp, bassoon Hugh Sung, piano ('90)

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UPCOMING STUDENT RECITAL

Tuesday, April 19 at 8 p.m. Vocal Studies Department Oratorio Recital Field Concert Hall

Members of the Curtis Vocal Studies Department, accompanied by faculty members Donald St. Pierre and Tiziana Descano and Curtis organ students Bryan Anderson and Caroline Robinson, present an evening of solos and ensembles.

Program includes selections from:

J. S. Bach Johannes-Passion

Barber Prayers of Kierkegaard
Beethoven Christus am Ölberge
Brahms Ein deutsches Requiem

Handel Acis and Galatea

Israel in Egypt Judas Maccabaeus

Messiah

Ode for the Birthday of Queen Anne

Karg-Elert Der erste Psalm: "Wohl dem, der nicht

wandelt"

Mendelssohn Elijah

Mozart Mass in C minor, K. 427

"Misero! O sogno ... Aura che intorni spiri,"

K. 431

Vesperae solennes de confessore, K. 339

Purcell Come, ye sons of art away
Ravel Deux mélodies hébraïques

Rossini Stabat mater

Vaughan Williams Five Mystical Songs



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-FOURTH STUDENT RECITAL Graduation Recital—Rae Feldcamp, bassoon Tuesday, April 19 at 5:15 p.m. Field Concert Hall

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Konsertstycke

Franz Adolf Berwald (1796–1868)

Romance, Op. 62

Edward Elgar (1857–1934)

Toccata for Bassoon and Piano

Nino Rota ('35) (1911–79)

Rae Feldcamp, bassoon Hugh Sung, piano

Sixteen Valsas, selections

Aquela modinha que o Villa não escreveu Valsa improvisada Valsa da outra esquina

Rae Feldcamp, bassoon

Francisco Mignone (1897–1986)

Trio for Oboe, Bassoon, and Piano

Francis Poulenc (1899–1963)

Lento—Presto Andante Rondo

> Alexandra von der Embse, oboe Rae Feldcamp, bassoon Hugh Sung, piano

> > •

This afternoon's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Rae Feldcamp, from Medford, N.J., is a student of Daniel Matsukawa and entered Curtis in 2008.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Hugh Sung (Piano '90), collaborative pianist

NEXT STUDENT RECITAL
Tuesday, April 19 at 8 p.m.
Vocal Studies Department Oratorio Recital
Field Concert Hall

Members of the Curtis Vocal Studies Department, accompanied by faculty members Donald St. Pierre and Tiziana Descano and Curtis organ students Bryan Anderson and Caroline Robinson, present an evening of solos and ensembles. Program includes selections by Barber, Beethoven, Brahms, Handel, Karg-Elert, Mendelssohn, Mozart, Purcell, Ravel, Rossini, and Vaughan Williams.

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THIS SPRING AT CURTIS

Friday, April 29 at 8 p.m. Curtis 20/21 Celebrates Joan Tower Field Concert Hall

Tower

Angels (String Quartet No. 4)

Copperwave

DNA

Ivory and Ebony Simply Purple String Force Trio Cavany Wild Purple

Free, no tickets required.

0

Program repeat: Thursday, May 5 at 8 p.m. Miller Theatre, 2960 Broadway, New York City

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CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTY-FIFTH STUDENT RECITAL Vocal Studies Department Oratorio Recital Tuesday, April 19 at 8 p.m. Field Concert Hall

"Eternal source of light divine" George Frideric Handel from Ode for the Birthday of Queen Anne (1685–1759)

Allison Sanders, soprano Bryan Anderson, organ

"Sound the trumpet" from Come ye sons of art away: Birthday Ode for Oueen Mary Henry Purcell (1659–95)

J'nai Bridges, mezzo-soprano Allison Sanders, soprano Donald St. Pierre, piano

Stabat Mater, selections

Gioacchino Rossini

"Fac ut portem Christi mortem"

J'nai Bridges, mezzo-soprano

(1792 - 1868)

"Cujus animam gementem"

Diego Silva, tenor

Donald St. Pierre, piano

"Arm, arm ye brave!" from Judas Maccabaeus

Handel

Johnathan Ryan McCullough, baritone Donald St. Pierre, piano

"The Lord is a man of war" from Israel in Egypt

Handel

Sean Michael Plumb, baritone Johnathan Ryan McCullough, baritone Bryan Anderson, organ

"I go on my way in the strength of the Lord Felix Mendelssohn ... For the mountains shall depart" (1809–47) from Elijah, Op. 70

Sean Michael Plumb, baritone Bryan Anderson, organ

Acis and Galatea, selections

Handel

"I rage, I melt, I burn! ... O ruddier than the cherry"

"Whither, fairest, art thou running ... Cease beauty to be suing!"

"His hideous love provokes my rage"

"Cease thou gentle youth ... The flocks shall leave the mountains" "Help, Galatea!"

Kirsten MacKinnon, soprano Joshua Stewart, tenor Joseph Barron, bass-baritone Donald St. Pierre, piano

"Lord Jesus Christ" from *Prayers of Kierkegaard*, Op. 30 Samuel Barber ('34)

(1910-81)

Kirsten MacKinnon, soprano Donald St. Pierre, piano

INTERMISSION

"Comfort ye, my people ...
Ev'ry valley shall be exalted" from *Messiah*

Handel

Kevin Ray, tenor Donald St. Pierre, piano "Ihr habt nun Traurigkeit" from Ein deutsches Requiem, Op. 45 Johannes Brahms

Elizabeth Reiter, soprano Tiziana Descano, piano Donald St. Pierre, piano

"Verkündet Seraph mir dein Mund ... So ruhe dann mit ganzer Schwere" from *Christus am Ölberge*, Op. 85

Ludwig van Beethoven 1770–1827

Elizabeth Reiter, soprano Kevin Ray, tenor Donald St. Pierre, piano

Five Mystical Songs, selections

Ralph Vaughan Williams

The Call

(1872–1958)

Julian Arsenault, baritone Bryan Anderson, organ

Easter

Julian Arsenault, baritone Donald St. Pierre, piano

"Chanson hébraïque" from *Chants populaires* Maurice Ravel (1875–1937)

"L'Énigme éternelle" from *Deux mélodies hébraïques*

> Shir Rozzen, mezzo-soprano Donald St. Pierre, piano

"Misero! O sogno ...

Wolfgang Amadeus Mozart

Aura, che intorno spiri," K. 431

(1756-91)

Joshua Stewart, tenor Donald St. Pierre, piano "Et incarnatus est" from Mass in C minor, K. 427

Mozart

Alize Rozsnyai, soprano Donald St. Pierre, piano

Der erste Psalm:

Sigfrid Karg-Elert (1877–1933)

"Wohl dem, der nicht wandelt"

Kirsten MacKinnon, soprano Caroline Robinson, organ

"Laudate Dominum"

Mozart

from Vesperae solennes de confessore, K. 339

Meredith LaBouff, soprano Singers from the Curtis Opera Theatre Donald St. Pierre, piano

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NEXT STUDENT RECITAL Wednesday, April 20 at 8 p.m. Field Concert Hall

Works by Messiaen, Rachmaninoff, and Tartini

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CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTY-SIXTH STUDENT RECITAL Wednesday, April 20 at 8 p.m. Field Concert Hall

Sonata in G minor ("Devil's Trill")

Giuseppe Tartini (1692 - 1770)

edited by Fritz Kreisler

Larghetto Allegro energico Grave-Allegro assai

> Aaron Timothy Chooi, violin Jungeun Kim, piano

Concerto No. 2 in C minor, Op. 18

Sergei Rachmaninoff

Moderato Adagio sostenuto

Allegro scherzando

(1873 - 1943)

Ran Jia, piano Patrick Kreeger, piano accompaniment

INTERMISSION

Visions de l'Amen

Olivier Messiaen (1908–92)

Amen de la Création

Amen des étoiles, de la planète à l'anneau

Amen de l'agonie de Jésus

Amen du désir

Amen des anges, des saints, du chant des oiseaux

Amen du jugement

Amen de la consommation

Patrick Kreeger, piano Alan Morrison, piano



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PERFORMERS

Aaron Timothy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Ran Jia, from Shanghai, is a student of Gary Graffman and entered Curtis in 2004.

Patrick Kreeger (Organ), from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Alan Morrison (Organ '91, Accompanying '93), the Haas Charitable Trust Chair in Organ Studies

Jungeun Kim, director of instrumental accompaniment

NEXT STUDENT RECITAL

Friday, April 22 at 8 p.m.

Graduation Recital: Matthew Ebisuzaki, trumpet

Field Concert Hall

Bozza Rustiques

Nesterow Concerto in C minor, Op. 42

Rimsky-Korsakov "The Flight of the Bumblebee" from The

Tale of Tsar Saltan, arranged by Jonathon

Robbins

Matthew Ebisuzaki, trumpet Hugh Sung, piano ('90)

Ellis Rainbow Trio

Matthew Ebisuzaki, trumpet Alexander Jacobsen, double bass Amy Jiaqi Yang, piano ('06)

Hubbard First Light

Matthew Ebisuzaki, trumpet

Behn Gillece, vibraphone (guest artist) Alexander Jacobsen, double bass

Gabe Globus-Hoenich, percussion ('08)

Telemann Concerto in D major, TWV 51:D7, arranged by Karl Grebe

Matthew Ebisuzaki, trumpet Yiying Julia Li, violin Zoë Martin-Doike, violin Gabriel Cabezas, cello

Hugh Sung, harpsichord (Piano '90)

Programs are subject to change. To check the weekly schedule, visit www.curt's.edu/performances or call the Recital Hotline, (215) 893-5261.



MASTER CLASS WITH JONATHAN BISS, PIANO Friday, April 22, 2011, at 10 a.m. Field Concert Hall

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Sonata in A major for Violin

César Franck (1822–90)

Nathan Vickery, cello Ashley Hsu, piano

Quartet No. 1 in G minor, Op. 25

Johannes Brahms (1833–97)

Lifan Zhu, violin Junping Qian, viola Summer Hu, cello Haochen Zhang, piano

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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Jonathan Biss's weeklong residency at Curtis, focusing on chamber music, will culminate in a free recital on Sunday at 3 p.m. The program will feature Mozart's Quintet for Winds and Piano, K. 452 and piano trios by Beethoven and Schubert.

CLINICIAN

Jonathan Biss has appeared as soloist with the foremost orchestras of North America, Europe, Asia, and Australia. An enthusiastic chamber musician and a frequent participant at the Marlboro Music Festival, Mr. Biss collaborates with many of today's finest players. Mr. Biss's newest recording is an album of works by Schubert and Kurtág on the Wigmore Hall Live label. Mr. Biss is the recipient of several awards including the Leonard Bernstein Award, the Andrew Wolf Memorial Chamber Music Award, an Avery Fisher Career Grant, a Diapason d'Or Award, an Edison Award, and the 2003 Borletti-Buitoni Trust Award. He studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music with Leon Fleisher. Mr. Biss joins the faculty of the Curtis Institute of Music in 2011. He blogs about his life as a musician at www.jonathanbiss.com.

PERFORMERS

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTY-SEVENTH STUDENT RECITAL Graduation Recital—Matthew Ebisuzaki, trumpet Friday, April 22 at 8 p.m.

Field Concert Hall

Concerto in D major, TWV 51:D7

arranged by Karl Grebe

Adagio

Allegro Grave

Allegro

Georg Philipp Telemann (1681 - 1767)

Matthew Ebisuzaki, trumpet Yiying Julia Li, violin Zoë Martin-Doike, violin Gabriel Cabezas, cello Hugh Sung, harpsichord

Rustiques

Eugène Bozza (1905-91)

Matthew Ebisuzaki, trumpet Hugh Sung, piano

Rainbow Trio

Blue Tango Indigo/Lament Yellow Bossa John Ellis b. 1945

Matthew Ebisuzaki, trumpet Alexander Jacobsen, double bass Amy Jiaqi Yang, piano

INTERMISSION

Concerto in C minor, Op. 42

Arkadi A. Nesterow

(b. 1918)

Matthew Ebisuzaki, trumpet Hugh Sung, piano

First Light

Freddie Hubbard (1938–2008)

Matthew Ebisuzaki, trumpet Behn Gillece, vibraphone Alexander Jacobsen, double bass Gabe Globus-Hoenich, percussion

"Flight of the Bumblee" from *The Tale of Tsar Saltan* Nikolai Rimsky-Korsakov (1844–1908

arranged by Jonathon Robbins

Matthew Ebisuzaki, trumpet Hugh Sung, piano

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COACHES

The Telemann concerto was prepared by Matthew Glandorf.

The Ellis suite was prepared by David Bilger.

PERFORMERS

Matthew Ebisuzaki, from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007. He is the Philadelphia Orchestra Fellow.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Yiying Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Behn Gillece, guest artist

Gabe Globus-Hoenich (Timpani and Percussion '08)

Hugh Sung (Piano '90), collaborative pianist

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Sunday, April 24 at 3 p.m. Jonathan Biss Chamber Music Residency Recital Field Concert Hall

Beethoven Trio in D major, Op. 70, No. 1 ("Ghost")

Nadir Khashimov, violin Sarah Rommel, cello Teo Gheorghiu, piano

Mozart Quintet in E-flat major, K. 452

Samuel Nemec, oboe Samuel Boutris, clarinet Catherine Chen, bassoon Dana Cullen, horn

Alexander Ullman, piano

Schubert Trio No. 1 in B-flat major, D. 898

Amalia Hall, violin Nathan Vickery, cello Jonathan Biss, piano ('01)

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CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTY-EIGHTH STUDENT RECITAL Jonathan Biss Chamber Music Residency Recital Sunday, April 24 at 3 p.m. Field Concert Hall

Quintet in E-flat major, K. 452

Wolfgang Amadeus Mozart (1756 - 91)

Largo-Allegro moderato

Larghetto

Rondo: Allegretto

Samuel Nemec, oboe Samuel Boutris, clarinet Catherine Chen, bassoon Dana Cullen, horn Alexander Ullman, piano

Trio in D major, Op. 70, No. 1 ("Ghost") Ludwig van Beethoven

Allegro vivace e con brio

(1770-1827)

Largo assai é espressivo

Presto

Nadir Khashimov, violin Sarah Rommel, cello Teo Gheorghiu, piano

INTERMISSION

Trio No. 1 in B-flat major, D. 898

Franz Schubert (1797–1828)

Allegro moderato

Andante un poco mosso

Scherzo: Allegro

Rondo: Allegro vivace

Amalia Hall, violin Nathan Vickery, cello Jonathan Biss, piano

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Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

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COACHES

This afternoon's program was prepared by Jonathan Biss.

The Mozart quintet received additional preparation from Daniel Matsukawa and Ricardo Morales.

The Beethoven trio received additional preparation from Pamela Frank and Gary Graffman.

PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Teo Gheorghiu, from Zurich, Switzerland, is a student of Gary Graffman and entered Curtis in 2010.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Samuel Nemec, from Midland Park, N.J., is a student of Richard Woodhams and entered Curtis in 2010.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

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GUEST ARTIST

Jonathan Biss has appeared as soloist with the foremost orchestras of North America, Europe, Asia, and Australia. An enthusiastic chamber musician and a frequent participant at the Marlboro Music Festival, Mr. Biss collaborates with many of today's finest players. Mr. Biss's newest recording is an album of works by Schubert and Kurtág on the Wigmore Hall Live label. Mr. Biss is the recipient of several awards including the Leonard Bernstein Award, the Andrew Wolf Memorial Chamber Music Award, an Avery Fisher Career Grant, a Diapason d'Or Award, an Edison Award, and the 2003 Borletti-Buitoni Trust Award. He studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music with Leon Fleisher. Mr. Biss joins the faculty of the Curtis Institute of Music in fall 2011. He blogs about his life as a musician at www.jonathanbiss.com.

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NEXT STUDENT RECITAL Sunday, April 24 at 8 p.m. Field Concert Hall

Works by J. S. Bach, Beethoven, C. Brubeck, Paganini, and White

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-NINTH STUDENT RECITAL Sunday, April 24 at 8 p.m. Field Concert Hall

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Sonata No. 1 in G minor, BWV 1001

Johann Sebastian Bach (1685–1750)

Adagio Fuga: Allegro Siciliana

Presto

Caprice in E major, Op. 1, No. 9

Nicolò Paganini (1782–1840)

Jung Min Choi, violin

Sonata No. 6 in A major, Op. 30, No. 1

Ludwig van Beethoven (1770–1827)

Allegro Adagio

Allegretto con variazioni

Barbora Kolářová, violin Yue Chu, piano

Concerto for Bass Trombone

Christopher Brubeck (b. 1952)

arranged by the composer and Terry Sanford

Paradise Utopia Sorrow Floats

James Brown in the Twilight Zone

Nathan Lodge, bass trombone Patrick Kreeger, piano

INTERMISSION

"Lift" from GATHER / SHED / LIFT

(b. 1965)

film by Alison Crocetta

Patrick Williams, flute Ted Babcock, percussion Zoë Martin-Doike, viola Coline-Marie Orliac, harp

Brandenburg Concerto No. 6 in B-flat major, BWV 1051

[Allegro] Adagio ma non tanto Allegro

Ayane Kozasa, viola
Jessica T. Chang, viola
Gabriel Cabezas, cello
Jiyoung Lee, cello
Sarah Rommel, cello
Alexander Jacobsen, double bass
Patrick Kreeger, harpsichord

J. S. Bach

Barbara White

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COACH

The J. S. Bach works were prepared by Steven Tenenbom.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Yue Chu, from Tianjin, China, is a student of Seymour Lipkin and Meng-Chieh Liu and entered Curtis in 2010.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Barbora Kolářová, from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Patrick Kreeger (Organ), from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008.

Zoë Martin-Doike (Violin), from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Coline-Marie Orliac (Harp '10)

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Monday, April 25 at 8 p.m. Curtis Composers with the Curtis Symphony Orchestra Field Concert Hall

Michael Djupstrom Suite from The Wedding
Katerina Kramarchuk Codri
Daniel Shapiro Fantaisie
Gabriella Smith Circadian Rhythm
Tim Woos Rebirth
Ya-Jhu Yang WAV

This concert has limited seating.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIGHTIETH STUDENT RECITAL

Curtis Composers with the Curtis Symphony Orchestra Monday, April 25 at 8 p.m.

Field Concert Hall

Circadian Rhythm

Gabriella Smith (b. 1991)

Codri

Katerina Kramarchuk (b. 1988)

Curtis Symphony Orchestra Francesco Lecce-Chong, conductor

Fantaisie

Daniel Shapiro (b. 1985)

Curtis Symphony Orchestra Vinay Parameswaran, conductor

WAV

Ya-Jhu Yang (b. 1984)

Curtis Symphony Orchestra Francesco Lecce-Chong, conductor

Rebirth

Tim Woos (b. 1992)

Curtis Symphony Orchestra Kensho Watanabe, conductor

Suite from The Wedding

Michael Djupstrom (b. 1980)

Elizabeth Zharoff, soprano
Diego Silva, tenor
Curtis Symphony Orchestra
Vinay Parameswaran, conductor

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This evening's program will be performed without intermission.

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COMPOSERS

Michael Djupstrom, from White Bear Lake, Minn., is a student of Richard Danielpour and entered Curtis in 2009.

Katerina Kramarchuk, from Kishinev, Moldova, is a student of Richard Danielpour and entered Curtis in 2010.

Daniel Shapiro, from Haverford, Pa., is a student of Jennifer Higdon and entered Curtis in 2008.

Gabriella Smith, from El Cerrito, Calif., is a student of David Ludwig and entered Curtis in 2009.

Tim Woos, from New Haven, Vt., is a student of David Ludwig and entered Curtis in 2010.

Ya-Jhu Yang, from Taipei, Taiwan, is a student of Jennifer Higdon and entered Curtis in 2009.

PERFORMERS

Francesco Lecce-Chong, from Longmont, Colo., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Diego Silva, from Mexico City, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

Elizabeth Zharoff, from Wenatchee, Wash., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

The roster for the Curtis Symphony Orchestra can be found after the program notes.

NEXT STUDENT RECITALS Tuesday, April 26 at 5:15 p.m. Woodwind Class Recital Field Concert Hall

Brahms Serenade No. 2 in A major, Op. 16
Holdeman Petit Concert (Philadelphia premiere)

Wranitzky Parthia in F major, Hob. II:F7

Curtis Chamber Ensemble

Richard Woodhams, conductor (Oboe '68)

Tuesday, April 26 at 8 p.m. Graduation Recital: Elizabeth

Graduation Recital: Elizabeth Fayette, violin

Field Concert Hall

J. S. Bach Sonata No. 3 in C major, BWV 1005

Bartók Sonata for Solo Violin

Michael Djupstrom Caprice

Ysaÿe Sonata in E major, Op. 27, No. 6

Elizabeth Fayette, violin

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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EIGHTIETH STUDENT RECITAL
Curtis Composers with the Curtis Symphony Orchestra
Monday, April 25 at 8 p.m.
Field Concert Hall

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PROGRAM NOTES

Gabriella Smith: Circadian Rhythm

A circadian rhythm is one's biological clock, a daily rhythmic cycle based on twenty-four-hour intervals. I first heard this term in a biology class a few years ago and immediately knew I had to write a piece with this title because of its irresistible connection between science and music. My original idea was to capture the normal cycle of a day, from waking up in the morning to falling asleep at night, but this seemingly simple concept for a piece turned out to be impossible for me. I realized that over the past several months I have been so busy, immersed in the life of a college student—exams to study for; papers to write; music to compose, to listen to, and to experience; getting through so many all-nighters; pushing the limits of those natural rhythms, turning them upsidedown, often staying up until dawn to finish projects, watching the sunrise from the roof of my apartment building, and sleeping from dawn until my first class in the morning—that I had no idea what a normal day, a normal circadian rhythm, was like anymore.

So instead, this piece is a tribute to all those sleepless nights, the hazy ambiguity of the reverse-side of a day, and the daylight hallucinations due to sleep deprivation. The dark quietness of night and surreal stillness of my surroundings makes the thoughts in my head seem louder and more present, the distant sound of intermittent traffic seem like a deafening roar, and the music I'm listening to seem much more relevant and connected than in the daytime. Brief 4 a.m. moments of clarity jut out of a foggy haze of tiredness and night and eventually everything dissolves into a final psychedelic dream-state.

-G. S.

Katerina Kramarchuk: Codri

"Codri" is the name of the forests that grow in the hilly part of Moldova. This work is a story about a person on a quest to find some light while he is trapped inside a dark, dangerous wilderness. He hears a voice (trumpet solo) that calls him to the light. While he is trying to follow this voice, the forces of nature put obstacles in his path, and the codri come alive. The vibrant dances of the forest allure the man so as to keep him from following the voice. Overwhelmed by the spectacle and filled with fear, the man falls to the ground unconscious. He wakes up in a peaceful yet mysterious valley. As he walks through, he hears the voice twice (once in the violins, and then in the trumpet again). Suddenly, he turns around and sees the ferocious forest he has left behind. He continues to walk until he encounters the voice for the last time. The clarinet melody bids farewell.

Daniel Shapiro: Fantaisie

Fantaisie is a brief overture in two parts. The opening theme is tossed about the orchestra in a very sprightly manner, resulting in a breathless whirlwind of activity that eases into an introspective and expansive second theme. However, this new idea is also subject to frenzied rhythmic treatment, and the final measures of the work see a gentle evaporation of this theme until only a trio of woodwinds remains. With a tiny clink of the triangle, Fantaisie disappears with a whisper.

-D. S.

Ya-Jhu Yang: WAV

The name "WAV" is borrowed from the computer term of the audio file format. In this three-minute work, the motives unfold, restate themselves, and finally figure out the right hierarchy in the end. WAV is about teamwork, and I would like to thank my dear Curtis friends with this piece, for the two-year great time of camaraderie.

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Tim Woos: Rebirth

Rebirth is a piece about creation and renewal. I was very inspired by creation myths and the concept of something coming out of nothing. The music starts in a very dark, timeless space before phrases begin to emerge from the darkness. These build in intensity into an explosion of light before we retreat back again into the nothingness.

-T. W.

Michael Djupstrom: Suite from The Wedding

The music for this work was drawn from *The Wedding*, an operatic scene I composed for a November 2010 production by International Opera Theater of Philadelphia. The libretto was adapted from Giovanni Boccaccio's *Decameron*, the story of Nastagio degli Onesti, whose unrequited love for Paulina Traversari finds fulfillment only after he quite literally scares her into marrying him. In the stage version, in order to show Paulina the consequences of refusing a potential suitor, Nastagio forces her to witness a horrifying scene:

A beautiful naked woman is being chased through the forest by a knight and his hunting dogs. The woman stops to explain the situation in an aria—long ago, the woman's rejection of the knight's love led to his suicide, and though both have long since been dead, they are now condemned to eternally reenact the terrible scene of the knight's vengeance. After telling his own version of the story, the knight then murders the woman, and within moments, she jumps to her feet again and continues her desperate flight.

The present orchestral suite combines these arias for tenor and soprano with a brief orchestral interlude that links the two. Although the naked woman and the knight tell us almost the same story, their perspectives and emotional states are totally different, and it was a wonderful challenge to write both the soprano's desperate plea for mercy and the tenor's passionate love song.

-M. D.

Suite from The Wedding

Music by Michael Djupstrom - Text by Karen Saillant, after Giovanni Boccaccio's *Decameron*, Italian translation by Tommaso Sabbatini

Tenor solo

Nastagio degli Onesti Eri ancor giovinetto Quando io, Guido degli Anastagi, Amai questa fanciulla con ogni fibra del mio essere.

Ella, sì piena di crudeltà
Portommi a sì gran dispero
Che un di trapassai con codesto spadino
Il mio cor dilaniato.

Ella non si pentì della gioia Originata dal mio martirio, E fu maledetta, per la sua ferocia, Agli eterni dolori dell'inferno.

Ed io, che sì l'ebbi amata, Fui dannato ad inseguirla, Non come mia amata Ma come mio mortal nemico.

Il mio rapimento in rabbia mutò, La mia devozione in vendetta. Gli occhi di lacrime rigonfi, L'anima lacerata dal mio petto. Ed il suo cuore marmoreo Fu divorato da barbare bestie.

Lasciami, te ne prego, Piamente adempiere al volere divino. Abbì mercè. Nastagio degli Onesti, You were still a little lad When I, Guido degli Anastagi, Loved this damsel with every fiber of my being.

She, so filled with cruelty, Brought my life to such despair That one day I plunged this rapier Deep into my broken heart.

She repented not of the joy
She had in my suffering,
And was condemned, for her savagery,
To the pains of eternal hell.

And I, who so loved her, Was doomed to hunt her, Not as my beloved lady, But as my mortal enemy.

My rapture turned to rage, My devotion to revenge. My eyes filled with tears, My soul ripped apart. Her callous heart Was devoured by wild dogs.

Leave me, I beg you, To piously execute the decree of divine justice, Have mercy.

Soprano solo

Strazio infinito, Incubo senza risveglio, Tregua!

Dannata, sono dannata Per essermi presa gioco Dell'amore di un uomo Ed essere morta impenitente.

Dannata, dovrò fuggire per l'eternità
Da colui che ho respinto.
Mi bracca con i suoi mastini
Come fossi una fiera,
E quando i cani mi hanno ghermita
Mi trafigge con uno stocco,
Lo stocco con il quale si è ucciso per me.

Dannata! dannata! Mi squarcia la schiena e ne estrae Il cuore duro e freddo Che non volli mai schiudere All'amore né alla pietà.

Dannata! dannata! E dopo il cuore Mi cava il resto delle viscere Per darle in pasto ai suoi cani.

Ma non potendo morire,
Perché sono già morta,
Subito mi rialzo, e l'inseguimento riprende,
E sento ancora una volta sulla pelle
Gli aghi di pino e le spine degli arbusti,
Sento il caldo delle fauci dei mastini
Ed il freddo della lama.

Pietà, pietà, Pietà di un'anima dannata! Endless torment, Nightmare without waking, Truce!

Damned, I am damned, For I mocked The love of a man, And I died without repentance.

Damned, I will run for eternity
From he who I rejected.
He hunts me with his dogs
As if I were an animal,
And when the dogs have reached me,
He pierces me with a sword,
The same sword he killed himself with for me.

Damned! Damned!
He rips my back open and extracts
The cold and hard heart
That I never wanted to open
To love or mercy.

Damned! Damned! And after the heart, He extracts the remaining viscera To feed to his dogs.

But since I cannot die,
Because I am already dead,
I instantly get up, and the hunting begins again,
And I feel again on my skin
The pine needles and the thorns of bushes,
I feel the warmth of the dogs' mouths
And the cold of the blade.

Mercy, mercy, Mercy for a damned soul.

CURTIS SYMPHONY ORCHESTRA

Anastasia Agapova Rebecca Anderson Jung Min Choi

Aaron Timothy Chooi Nikki Chooi

Elizabeth Fayette Amalia Hall Hsuan-Hao Hsu Zenas Hsu

Hannah Ji

Nadir Khashimov Choha Kim Eunice Kim Jeoung-Yin Kim Ye-Rang Kim

Justine Lamb-Budge

Bryan A. Lee Yiying Julia Li Richard Lin Joel Link

Zoe Martin-Doike Katya Poplyansky

Ike See ('08) Ji-Won Song Yu-Chien Tseng

Lıfan Zhu

Viola

Jessica T. Chang Jinsun Hong Ayane Kozasa

Sung Jin Lee

Ren Martin-Doike

Junping Qian Hyo Bi Sim

Marina Thibeault Amanda Verner Cello

Gabriel Cabezas Eric Han Natalie Helm Summer Hu Jeong-Hyoun Lee Jiyoung Lee

Sarah Rommel Tessa Seymour Camden Shaw ('10)

Xin Shi

Nathan Vickery Branson Yeast

Double Bass

Timothy Dilenschneider Alexander Jacobsen

Nathan Paer Rex Surany Nathaniel West Louisa Womack

Flute

Diondré McKinney Patrick Williams Moonyoung Yoon

Bile Zhang

Oboe

Samuel Nemec

Alexandra von der Embse Alexander Vvedenskiy

Beverly Wang

Clarinet

Samuel Boutris Stanislav Chernyshev

Juyong You

Bassoon

Catherine Chen Wade Coufal Rae Feldcamp Julia Harguindey

Horn

Sarah Boxmeyer Sydney Braunfeld Katherine Jordan

Adedeji Bailes Ogunfolu

Trumpet Kai Cataldo

Matthew Ebisuzaki George Goad Sara Huebner

Trombone Nathan Lodge Brian Santero Ryan Seay

Tuba

Scott Miller, guest artist

Timpani and Percussion

Ted Babcock Yi Fei Fu

Michael Sparhuber Mari Yoshinaga

Harp

Elizabeth Anne White

Celesta Andrew Hsu





2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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EIGHTY-FIRST STUDENT RECITAL Woodwind Class Recital Tuesday, April 26 at 5:15 p.m. Field Concert Hall

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Parthia in F major, Hob. II:F7

previously attributed to Joseph Haydn

Allegro moderato

Andante con variazioni

Menuetto: Allegretto

Finale: Allegro

Paul Wranitzky (1756–1808)

Petit Concert
(Philadelphia premiere)

Chuck Holdeman (Bassoon '68)

(b. 1946)

Curtis Chamber Ensemble Richard Woodhams, conductor

Serenade No. 2 in A major, Op. 16

Johannes Brahms (1833–97)

Allegro moderato Scherzo: Vivace Adagio non troppo Quasi menuetto Rondo: Allegro

> Curtis Chamber Ensemble Richard Woodhams, conductor



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CURTIS CHAMBER ENSEMBLE

Flute

Diondré McKinney Moonyoung Yoon

Bile Zhang

Oboe

Samuel Nemec

Alexandra von der Embse Alexander Vvedenskiy

Beverly Wang

Clarinet

Samuel Boutris

Stanislav Chernyshev

Juyong You

Bassoon

Catherine Chen

Wade Coufal Rae Feldcamp

Julia Harguindey

Wenmin Zhang

Horn

Sarah Boxmeyer

Sydney Braunfeld

Dana Cullen

Katherine Jordan

Adedeji Bailes Ogunfolu

Viola

Daniel Hanul Lee

Sung Jin Lee

Cello

John-Henry Crawford

Tessa Seymour

Double Bass

Louisa Womack

Conductor

Richard Woodhams

(Oboe '68), faculty

NEXT STUDENT RECITAL

Tuesday, April 26 at 8 p.m.

Graduation Recital: Elizabeth Fayette, violin

Field Concert Hall

J. S. Bach Sonata No. 3 in C major, BWV 1005

Bartók Sonata for Solo Violin

Michael Djupstrom Caprice

Ysaÿe Sonata in E major, Op. 27, No. 6

Elizabeth Fayette, violin

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-SECOND STUDENT RECITAL Graduation Recital—Elizabeth Fayette, violin Tuesday, April 26 at 8 p.m. Field Concert Hall

Sonata in E major, Op. 27, No. 6

Eugène Ysaÿe (1858–1931)

Sonata No. 3 in C major, BWV 1005

Johann Sebastian Bach (1685–1750)

Adagio

Fuga Largo

Allegro assai

Elizabeth Fayette, violin

INTERMISSION

Caprice

Michael Djupstrom (b. 1980)

Sonata for Solo Violin

Béla Bartók (1881–1945)

Tempo di ciaccona

Fuga: Risoluto, non troppo vivo

Melodia: Adagio

Presto

Elizabeth Fayette, violin



Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast. This program will be sent via live video transmission to external venues by SpectiCast as part of its series *Live from Curtis*.

PERFORMER

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006. She is the Carrie L. Tolson Memorial Annual Fellow.

COMPOSER

Michael Djupstrom, from White Bear Lake, Minn., is a student of Richard Danielpour and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, April 27 at 8 p.m.

Graduation Recital: Kelly Coyle, clarinet

Field Concert Hall

Lovreglio Fantasia on the Opera La traviata

Kelly Coyle, clarinet Zenas Hsu, violin

Kensho Watanabe, violin Ayane Kozasa, viola Gabriel Cabezas, cello

Alexander Jacobsen, double bass

Messiaen Quatuor pour la fin du temps

Kelly Coyle, clarinet Zoë Martin-Doike, violin Nathan Vickery, cello Vivian Cheng, piano

Schubert "Der Hirt auf dem Felsem," D. 965

Elizabeth Reiter, soprano Kelly Coyle, clarinet Patrick Kreeger, piano

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-THIRD STUDENT RECITAL Graduation Recital—Kelly Coyle, clarinet Wednesday, April 27 at 8 p.m. Field Concert Hall

Fantasia on the Opera La traviata

Donato Lovreglio (1841–1907)

Kelly Coyle, clarinet
Zenas Hsu, violin
Kensho Watanabe, violin
Ayane Kozasa, viola
Gabriel Cabezas, cello
Alexander Jacobsen, double bass

"Der Hirt auf dem Felsen," D. 965

Franz Schubert (1797–1828)

Elizabeth Reiter, soprano Kelly Coyle, clarinet Patrick Kreeger, piano

INTERMISSION

Quatuor pour la fin du temps

Olivier Messiaen

Liturgie de cristal

(1908-92)

Vocalise, pour l'ange qui annonce la fin du temps

Abîme des oiseaux

Intermède

Louange à l'éternité de Jésus

Danse de la fureur, pour les sept trompettes

Fouillis d'arcs-en-ciel, pour l'ange qui annonce la fin du temps

Louange à l'immortalité de Jésus

Kelly Coyle, clarinet Zoë Martin-Doike, violin Nathan Vickery, cello Vivian Cheng, piano

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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COACH

The Messiaen quartet was prepared by Ignat Solzhenitsyn.

PERFORMERS

Kelly Coyle, from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007. She is the Nellie Lee Bok Fellow.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Patrick Kreeger (Organ), from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Elizabeth Reiter, from Chicago, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Kensho Watanabe (Conducting), from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, April 29 at 8 p.m. Curtis 20/21 Celebrates Joan Tower Field Concert Hall

Tower Angels (String Quartet No. 4)

Copperwave

DNA

Ivory and Ebony Simply Purple String Force Trio Cavany Wild Purple

Grammy Award-winning American composer Joan Tower serves as composer-in-residence for Curtis 20/21 in the 2010–11 school year. Composition faculty member David Ludwig will interview Dr. Tower onstage at 7:30 p.m.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

Φ

EIGHTY-FOURTH STUDENT RECITAL Curtis 20/21 Celebrates Joan Tower David Ludwig, artistic director; Don Liuzzi, founder Friday, April 29 at 8 p.m. Field Concert Hall

Copperwave

Joan Tower (b. 1938)

Kai Cataldo, trumpet George Goad, trumpet Katherine Jordan, horn Brian Santero, trombone Nathan Lodge, bass trombone

String Force

Nikki Chooi, violin

Ivory and Ebony

Andrew Hsu, piano

Angels (String Quartet No. 4)

Jeoung-Yin Kim, violin Rebecca Anderson, violin Marina Thibeault, viola Jeong-Hyoun Lee, cello

INTERMISSION

Trio Cavany

Rebecca Anderson, violin Natalie Helm, cello Andrew Hsu, piano

Simply Purple Wild Purple

Amanda Verner, viola

DNA

Ted Babcock, percussion
Yi Fei Fu, percussion
Don Liuzzi, percussion
Michael Sparhuber, percussion
Mari Yoshinaga, percussion

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Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

COMPOSER

Joan Tower is widely regarded as one of the most important living American composers. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; the Chicago, Houston, Pittsburgh, and St. Louis symphonies; the New York Philharmonic, and the National Symphony Orchestra.

Ms. Tower was the first composer chosen for a Ford Made in America commission. The resultant work, *Made in America*, was performed by a consortium of sixty-five orchestras representing all fifty states and, in 2008, was recorded by Leonard Slatkin and the Nashville

Symphony. The Naxos release, paired with the composer's *Tambor* and Concerto for Orchestra, collected three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 Ms. Tower became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, written for the St. Louis Symphony.

Ms. Tower holds degrees from Bennington College and Columbia University. She is the Asher B. Edelman Professor of Music at Bard College, where she has taught since 1972.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Kai Cataldo, from Saint Paul, Minn., is a student of David Bilger and entered Curtis in 2009.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Jeoung-Yin Kim, from Seoul, is a student of Shmuel Ashkenasi and Yumi Ninomiya Scott and entered Curtis in 2007. Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008.

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008.

Michael Sparhuber, from Brockport, N.Y., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Marina Thibeault, from Québec City, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2007.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Don Liuzzi, faculty

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Program repeat: Thursday, May 6 at 8 p.m., Miller Theatre, 2960 Broadway, New York City. Tickets: \$25; www.millertheatre.com or (212) 854-7799.

Φ

NEXT STUDENT RECITAL
Saturday, April 30 at 3 p.m.
The Goldberg Variations (arranged for string trio)
Field Concert Hall

Programs subject to change.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-FIFTH STUDENT RECITAL The Goldberg Variations Saturday, April 30 at 3 p.m. Field Concert Hall

LECTURE

Sheridan Seyfried (Composition '07), faculty

PERFORMANCE

Goldberg-Variationen, BWV 988 transcribed by Dmitry Sitkovetsky

Johann Sebastian Bach (1685–1750)

Nikki Chooi, violin Steven Tenenbom, viola Natalie Helm, cello

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This afternoon's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Steven Tenenbom (Viola '79), strings chamber music coordinator

If students study with more than one faculty member, their teachers are listed alphabetically.



NEXT STUDENT RECITAL

Saturday, April 30 at 8 p.m.

Conducting Students of Otto-Werner Mueller Lead the Curtis Symphony Orchestra

Field Concert Hall

Copland Suite from Appalachian Spring

Curtis Symphony Orchestra

Francesco Lecce-Chong, conductor

Haydn Symphony No. 104 in D major ("London")

Curtis Symphony Orchestra Kensho Watanabe, conductor Tung Chieh Chuang, conductor

Tchaikovsky Romeo and Juliet Fantasy Overture

Curtis Symphony Orchestra Vinay Parameswaran, conductor

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-SIXTH STUDENT RECITAL

Conducting Students of Otto-Werner Mueller Lead the Curtis Symphony Orchestra Saturday, April 30 at 8 p.m.

Field Concert Hall

Symphony No. 104 in D major ("London")

Joseph Haydn (1732–1809)

Adagio—Allegro Andante

Kensho Watanabe, conductor

Menuet: Allegro Finale: Spiritoso

Tung Chieh Chuang, conductor

Suite from Appalachian Spring

Aaron Copland

(1900-90)

Francesco Lecce-Chong, conductor

Romeo and Juliet Fantasy Overture

Peter Ilich Tchaikovsky

(1840-93)

Vinay Parameswaran, conductor

This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

CONDUCTORS

Tung Chieh Chuang, from Taipei, Taiwan, is a student of Otto-Werner Mueller and entered Curtis in 2010.

Francesco Lecce-Chong, from Longmont, Colo., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

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NEXT STUDENT RECITAL Sunday, May 1 at 3 p.m. Curtis on Tour European Preview Field Concert Hall

Works by Barber, Falla, Haydn, and Mendelssohn

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS SYMPHONY ORCHESTRA

Violin

Anastasia Agapova Maia Cabeza

Aaron Timothy Chooi

Elizabeth Fayette

Amalia Hall Hannah Ji

Nadir Khashimov

Choha Kim Eunice Kim

Jeoung-Yin Kim

Justine Lamb-Budge

Bryan A. Lee Yiying Julia Li Richard Lin Joel Link

Zoë Martin-Doike Katya Poplyansky

Ji-Won Song Lifan Zhu Viola

Jessica T. Chang

Jinsun Hong

Ayane Kozasa

Daniel Hanul Lee

Ren Martin-Doike

Milena Pajaro-van de Stadt

('10)

Junping Qian Hyo Bi Sim

Marina Thibeault

Cello

Eric Han

Natalie Helm

Jiyoung Lee

Sarah Rommel

Camden Shaw ('10)

Nathan Vickery

Branson Yeast

Double Bass

Rex Surany

Louisa Womack

Derek Zadinsky

CURTIS SYMPHONY ORCHESTRA, CONTINUED

Flute Trumpet
Diondré McKinney Kai Cataldo
Sonora Slocum George Goad
Patrick Williams Rosie Turner

Oboe Trombone
Alexandra von der Embse Brian Santero
Alexander Vvedenskiy Ryan Seay
Beverly Wang Nathan Lodge, bass trombone

Clarinet Tuba
Stanislav Chernyshev Jason Doherty (*05)
Kelly Coyle

Timpani and Percussion

Bassoon
Benjamin Folk ('10)

Wade Coufal

Yi Fei Fu

Julia Harguindey

Mari Yoshinaga

Horn Piano Sarah Boxmeyer Andrew Hsu

Sydney Braunfeld

Katherine Jordan

Adedeji Bailes Ogunfolu

Harp

Danyi Xia



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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EIGHTIETH STUDENT RECITAL

Curtis Composers with the Curtis Symphony Orchestra Monday, April 25 at 8 p.m. Field Concert Hall

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PROGRAM NOTES

Gabriella Smith: Circadian Rhythm

A circadian rhythm is one's biological clock, a daily rhythmic cycle based on twenty-four-hour intervals. I first heard this term in a biology class a few years ago and immediately knew I had to write a piece with this title because of its irresistible connection between science and music. My original idea was to capture the normal cycle of a day, from waking up in the morning to falling asleep at night, but this seemingly simple concept for a piece turned out to be impossible for me. I realized that over the past several months I have been so busy, immersed in the life of a college student—exams to study for; papers to write; music to compose, to listen to, and to experience, getting through so many all-nighters; pushing the limits of those natural rhythms, turning them upsidedown; often staving up until dawn to finish projects, watching the sunrise from the roof of my apartment building, and sleeping from dawn until my first class in the morning—that I had no idea what a normal day, a normal circadian rhythm, was like anymore.

So instead, this piece is a tribute to all those sleepless nights, the hazy ambiguity of the reverse-side of a day, and the daylight hallucinations due to sleep deprivation. The dark quietness of night and surreal stillness of my surroundings makes the thoughts in my head seem louder and more present, the distant sound of intermittent traffic seem like a deafening roar, and the music Γ m listening to seem much more relevant and connected than in the daytime. Brief 4 a.m. moments of clarity jut out of a foggy haze of tiredness and night and eventually everything dissolves into a final psychedelic dream-state.

-G. S.

Katerina Kramarchuk: Codri

"Codm" is the name of the forests that grow in the hilly part of Moldova. This work is a story about a person on a quest to find some light while he is trapped inside a dark, dangerous wilderness. He hears a voice trumpet solo that calls him to the light. While he is trying to follow this voice, the forces of nature put obstacles in his path, and the codri come alive. The vibrant dances of the forest allure the man so as to keep him from following the voice. Overwhelmed by the spectacle and filled with fear, the man falls to the ground unconscious. He wakes up in a peaceful yet mysterious valley. As he walks through, he hears the voice twice (once in the violins, and then in the trumpet again). Suddenly, he turns around and sees the ferocious forest he has left behind. He continues to walk until he encounters the voice for the last time. The clarinet melody bids farewell.

Daniel Shapiro: Fantaisie

Fantaisie is a brief overture in two parts. The opening theme is tossed about the orchestra in a very sprightly manner, resulting in a breathless whirlwind of activity that eases into an introspective and expansive second theme. However, this new idea is also subject to frenzied rhythmic treatment, and the final measures of the work see a gentle evaporation of this theme until only a trio of woodwinds remains. With a tiny clink of the triangle, Fantaisie disappears with a whisper.

-D. S.

Ya-Jhu Yang: WAV

The name "WAV" is borrowed from the computer term of the audio file format. In this three-minute work, the motives unfold, restate themselves, and finally figure out the right hierarchy in the end. WAV is about teamwork, and I would like to thank my dear Curtis friends with this piece, for the two-year great time of camaraderie.

-Y. Y.

Tim Woos: Rebirth

Rebith is a piece about creation and renewal. I was very inspired by creation myths and the concept of something coming out of nothing. The music starts in a very dark, timeless space before phrases begin to emerge from the darkness. These build in intensity into an explosion of light before we retreat back again into the nothingness.

-T. W.

Michael Djupstrom: Suite from The Wedding

The music for this work was drawn from *The Wedding*, an operatic scene I composed for a November 2010 production by International Opera Theater of Philadelphia. The libretto was adapted from Giovanni Boccaccio's *Decameron*, the story of Nastagio degli Onesti, whose unrequited love for Paulina Traversari finds fulfillment only after he quite literally scares her into marrying him. In the stage version, in order to show Paulina the consequences of refusing a potential suitor, Nastagio forces her to witness a horrifying scene.

A beautiful naked woman is being chased through the forest by a knight and his hunting dogs. The woman stops to explain the situation in an aria—long ago, the woman's rejection of the knight's love led to his suicide, and though both have long since been dead, they are now condemned to eternally reenact the terrible scene of the knight's vengeance. After telling his own version of the story, the knight then murders the woman, and within moments, she jumps to her feet again and continues her desperate flight.

The present orchestral suite combines these arias for tenor and soprano with a brief orchestral interlude that links the two. Although the naked woman and the knight tell us almost the same story, their perspectives and emotional states are totally different, and it was a wonderful challenge to write both the soprano's desperate plea for mercy and the tenor's passionate love song.

M. D.

Suite from The Wedding

Music by Michael Djupstrom - Text by Karen Saillant, after Giovanni Boccaccio's Decameron, Italian translation by Tommaso Sabbatini

Tenor solo

Nastagio degli Onesti Eri ancor giovinetto Quando io, Guido degli Anastagi, Amai questa fanciulla con ogni fibra del mio essere.

Ella, sì piena di crudeltà Portommi a sì gran dispero Che un di trapassai con codesto spadino Il mio cor dilaniato.

Ella non si pentì della gioia Originata dal mio martirio, E fu maledetta, per la sua ferocia, Agli eterni dolori dell'inferno

Ed io, che sì l'ebbi amata, Fui dannato ad inseguirla, Non come mia amata Ma come mio mortal nemico.

Il mio rapimento in rabbia mutò, La mia devozione in vendetta. Gli occhi di lacrime rigonfi, L'anima lacerata dal mio petto. Ed il suo cuore marmoreo Fu divorato da barbare bestie.

Lasciami, te ne prego, Piamente adempiere al volere divino. Abbì mercè.

Nastagio degli Onesti, You were still a little lad When I, Guido degli Anastagi, Loved this damsel with every fiber of my being.

She, so filled with cruelty, Brought my life to such despair That one day I plunged this rapier Deep into my broken heart.

She repented not of the joy She had in my suffering, And was condemned, for her savagery, To the pains of eternal hell.

And I, who so loved her, Was doomed to hunt her, Not as my beloved lady, But as my mortal enemy

My rapture turned to rage. My devotion to revenge. My eyes filled with tears, My soul ripped apart. Her callous heart Was devoured by wild dogs.

Leave me, I beg you, To piously execute the decree of divine justice, Have mercy.

Soprano solo

Strazio infinito, Incubo senza risveglio, Tregua!

Dannata, sono dannata Per essermi presa gioco Dell'amore di un uomo Ed essere morta impenitente.

Dannata, dovrò fuggire per l'eternità Da colui che ho respinto. Mi bracca con i suoi mastini Come fossi una fiera, E quando i cani mi hanno ghermita Mi trafigge con uno stocco, Lo stocco con il quale si è ucciso per me.

Dannata! dannata! Mi squarcia la schiena e ne estrae Il cuore duro e freddo Che non volli mai schiudere All'amore né alla pietà.

Dannata! dannata! E dopo il cuore Mi cava il resto delle viscere Per darle in pasto ai suoi cani.

Ma non potendo morire, Perché sono già morta, Subito mi rialzo, e l'inseguimento riprende, E sento ancora una volta sulla pelle Gli aghi di pino e le spine degli arbusti, Sento il caldo delle fauci dei mastini Ed il freddo della lama.

Pietà, pietà, Pietà di un'anima dannata! Endless torment, Nightmare without waking, Truce!

Damned, I am damned, For I mocked The love of a man, And I died without repentance.

Damned, I will run for eternity
From he who I rejected.
He hunts me with his dogs
As if I were an animal,
And when the dogs have reached me,
He pierces me with a sword,
The same sword he killed himself with for me.

Damned! Damned!
He rips my back open and extracts
The cold and hard heart
That I never wanted to open
To love or mercy.

Damned! Damned!
And after the heart,
He extracts the remaining viscera
To feed to his dogs.

But since I cannot die,
Because I am already dead,
I instantly get up, and the hunting begins again,
And I feel again on my skin
The pine needles and the thorns of bushes,
I feel the warmth of the dogs' mouths
And the cold of the blade.

Mercy, mercy, Mercy for a damned soul.

CURTIS SYMPHONY ORCHESTRA

Violin Cello
Anastasia Agapova Gabriel Cabezas
Rebecca Anderson Eric Han
Jung Min Choi Natalie Helm
Aaron Timothy Chooi Summer Hu

Nikki Chooi Jeong-Hyoun Lee
Elizabeth Fayette Jiyoung Lee
Amalia Hall Sarah Rommel
Hsuan-Hao Hsu Tessa Seymour
Zenas Hsu Camden Shaw ('10)

Hannah Ji Xin Shi

Nadir Khashimov Nathan Vickery Choha Kim Branson Yeast Eunice Kim

Jeoung-Yin Kim Double Bass

Ye-Rang Kim Timothy Dilenschneider Justine Lamb-Budge Alexander Jacobsen

Bryan A. Lee Nathan Paer
Yiying Julia Li Rex Surany
Richard Lin Nathaniel West
Joel Link Louisa Womack

Zoe Martin-Doike

Katya Poplyansky Flute

Ike See ('08)Diondré McKinneyJi-Won SongPatrick WilliamsYu-Chien TsengMoonyoung Yoon

Lifan Zhu Bile Zhang

Viola Oboe

Jessica T. Chang Samuel Nemec

Jinsun Hong Alexandra von der Embse

Ayane Kozasa Alexander Vvedenskiy

Sung Jin Lee Beverly Wang Ren Martin-Doike

Junping Qian Clarinet

Hyo Bi Sim Samuel Boutris
Marina Thibeault Stanislav Chernyshev

Amanda Verner Juyong You

Bassoon

Catherine Chen Wade Coufal Rae Feldcamp Julia Harguindey

Horn

Sarah Boxmeyer Sydney Braunfeld Katherine Jordan

Adedeji Bailes Ogunfolu

Trumpet Kai Cataldo Matthew Ebisuzaki George Goad

Trombone Nathan Lodge Brian Santero Ryan Seay

Sara Huebner

Tuba

Scott Miller, guest artist

Timpani and Percussion

Ted Babcock Yi Fei Fu

Michael Sparhuber Mari Yoshinaga

Harp

Elizabeth Anne White

Celesta Andrew Hsu



The Curtis Institute of Music

Roberto Diaz, President

Curtis On Tour: Florida-March 2008

Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso"), selections

Ludwig van Beethoven (1770–1827)

Allegro con brio

Larghetto espressivo - Allegretto agitato

Quartet in F major, selections

Allegro moderato, très doux. Assez vif. très rythme Maurice Ravel (1875–1937)

Quartet in F major, Op. 96 ("American"), selections

Allegro ma non troppo Finale: Vivace ma non troppo

Bella Hristova, violin

Joel Link, violin Vicki Powell, viola Yu-Wen Wang, cello Antonin Dvořák (1841–1904)

4

Performers

Bella Hristova, violin

Bella Hristova, twenty-two, entered The Curtis Institute of Music in 2003 and studies with Ida Kavafian. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Hristova holds a Milka Violin. Artist Fellowship.

She recently won the 2007 Michael Hill International Violin Competition. As part of her prize, she will record a CD on the Naxos label for worldwide distribution and will four New Zealand in 2008. She has performed as a soloist with the Curtis Symphony Orchestra, as well as orchestras in California, Florida, Illinois, Indiana, Michigan, Ohio, Washington, and Wyoming, and she served as an artist in residence for the 2007 Quad City Arts Visiting Artist Series.

Ms. Hristova was the sixth-place laureate at the 2006 International Violin Competition of Indianapolis. She has a passionate interest in chamber music and has played with artists such as Gary Graffman, Ida Kavafian, Jaime Laredo, William Preucil, Sharon Robinson, Paul Watkins, and Peter Wiley. As a member of the Schober Quartet, she performed in the Terrace Theater at the Kennedy Center as part of the Kennedy Center Conservatory Project and at Giardini La Mortella on the Italian island of Ischia.

Ms. Hristova plays a 1655 Amati, once owned by the famous violinist Louis Krasner, on permanent loan.

Joel Link, violin

Joel Link, nineteen, from Americus, Ga., entered The Curtis Institute of Music in 2005 and studies with Pamela Frank and Joseph Silverstein. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Link holds a Milka Violin Artist Fellowship.

He was awarded first prize in the junior division at the 2004 Yehudi Menuhin International Competition for Young Violinists and has performed as a soloist with the BBC Concert Orchestra, Gwinnett Philharmonic, and Hendersonville Symphony Orchestra. He has spent several summers at the Encore School for Strings, most recently in 2007.

Mr. Link performs with the Ottava String Trio, which includes his brother, violist Alex, and sister, violinist Elenita. The trio was awarded the gold medal in the junior division of the 2003 Fischoff National Chamber Music Competition and earned the Centennial Award at the 58th Annual Coleman Chamber Ensemble Competition. Prior to entering Curtis, Mr. Link studied with Almita and Roland Vamos at the Music Institute of Chicago and played with the Chicago Youth Symphony Orchestra during its 2002–03 season.

Vicki Powell, viola

Violist Vicki Powell, nineteen, from Madison, Wis., entered The Curtis Institute of Music in 2006 and studies with Roberto Díaz, former principal viola of the Philadelphia Orchestra and president of Curtis. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Powell holds a Shaun F. O'Malley Fellowship.

She recently received the Gold Award at the 2007 National Foundation for Advancement in the Arts ARTS Week. In 2006 she won first prize in the viola division of the Johansen International Competition for Young String Players. As a member of the Alethea String Quartet, Ms. Powell received third prize at the 2006 Fischoff National Chamber Music Competition Junior Division and first prize at the Saint Paul String Quartet Competition. She was also a member of the Eleve Arte String Quartet, which was a semifinalist at the 2004 and 2005 Fischoff competitions.

Ms. Powell has performed at the Corcoran Gallery of Art in Washington, D.C., and soloed with the Friday Morning Music Club Chamber Orchestra. She has also appeared as soloist with the American Academy of Conducting at Aspen Orchestra, Madison and Milwaukee symphony orchestras, among others.

Yu-Wen Wang, cello

Yu-Wen Wang, twenty-two, from Kaohsiung City, Taiwan, entered The Curtis Institute of Music in 2003 and studies with Peter Wiley, cellist of the Guarneri String Quartet. All students at Curtis receive merit-based full-tuition scholarships, and Yu-Wen Wang holds the Jacqueline du Pré Memorial Fellowship.

She performed as a soloist with the Taipei Civic Symphony Orchestra in 2005 and Temple University's Youth Chamber Orchestra and Chamber Ensemble in 2003. She has also performed with the Physicians' Chamber Orchestra of Taiwan.

Last summer Ms. Wang's Soleil Quartet participated in Music from Angel Fire's Young Artist Program held in Angel Fire, New Mexico. She also participated in Music@Menlo Chamber Music Institute She has performed in master classes with Yo-Yo Ma and Andrés Díaz at Curtis.

The Curtis Institute of Music trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. A Curtis education is uniquely tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable solo and ensemble artists. Seventeen percent of the principal chairs in America's top twenty-five orchestras and four music directorships in the top fifty are held by Curtis-trained musicians, and more than sixty alumni have performed with the Metropolitan Opera

The Curtis Institute of Music

Roberto Díaz, President

Curtis On Tour: Florida—March 2008

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Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso"), selections

Ludwig van Beethoven (1770–1827)

Allegro con brio

Larghetto espressivo—Allegretto agitato

Quartet in F major, selections

Maurice Ravel (1875–1937)

Allegro moderato, très doux Assez vif, très rythmé

Quartet in F major, Op. 96 ("American"), selections

Antonin Dvořák (1841–1904)

Allegro ma non troppo Finale: Vivace ma non troppo

> Bella Hristova, violin Joel Link, violin Vicki Powell, viola Yu-Wen Wang, cello

> > •

Performers

Bella Hristova, violin

Bella Hristova, twenty-two, entered The Curtis Institute of Music in 2003 and studies with Ida Kavafian. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Hristova holds a Milka Violin Artist Fellowship.

She recently won the 2007 Michael Hill International Violin Competition. As part of her prize, she will record a CD on the Naxos label for worldwide distribution and will tour New Zealand in 2008. She has performed as a soloist with the Curtis Symphony Orchestra, as well as orchestras in California, Florida, Illinois, Indiana, Michigan, Ohio, Washington, and Wyoming, and she served as an artist-in-residence for the 2007 Quad City Arts Visiting Artist Series.

Ms. Hristova was the sixth-place laureate at the 2006 International Violin Competition of Indianapolis. She has a passionate interest in chamber music and has played with artists such as Gary Graffman, Ida Kavatian, Jaime Laredo, William Preucil, Sharon Robinson, Paul Watkins, and Peter Wiley. As a member of the Schober Quartet, she performed in the Terrace Theater at the Kennedy Center as part of the Kennedy Center Conservatory Project and at Giardini La Mortella on the Italian island of Ischia.

Ms. Hristova plays a 1655 Amati, once owned by the famous violinist Louis Krasner, on permanent loan.

Joel Link, violin

Joel Link, nineteen, from Americus, Ga., entered The Curtis Institute of Music in 2005 and studies with Pamela Frank and Joseph Silverstein. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Link holds a Milka Violin Artist Fellowship.

He was awarded first prize in the junior division at the 2004 Yehudi Menuhin International Competition for Young Violinists and has performed as a soloist with the BBC Concert Orchestra, Gwinnett Philharmonic, and Hendersonville Symphony Orchestra. He has spent several summers at the Encore School for Strings, most recently in 2007.

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CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-SEVENTH STUDENT RECITAL Curtis on Tour European Preview Sunday, May 1 at 3 p.m.

Field Concert Hall

Quartet in C major, Hob. III:57

Vivace

Adagio

Menuetto

Adagio-Presto

Amalia Hall, violin Pamela Frank, violin Jessica T. Chang, viola Nathan Vickery, cello

Adagio from Quartet in B minor, Op. 11

> Amalia Hall, violin Ike See, violin Jessica T. Chang, viola Nathan Vickery, cello

Joseph Haydn (1732–1809)

Samuel Barber ('34) (1910–81)

Siete canciones populares españolas

Manuel de Falla (1876–1946)

El paño moruno Seguidilla murciana

Asturiana

Jota

Nana

Canción

Polo

Jazimina MacNeil, mezzo-soprano Mikael Eliasen, piano

INTERMISSION

Quintet No. 2 in B-flat major, Op. 87

Felix Mendelssohn (1809–47)

Allegro vivace Andante scherzando Adagio e lento Allegro molto vivace

Ike See, violin
Pamela Frank, violin
Jessica T. Chang, viola
Roberto Díaz, viola
Nathan Vickery, cello

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Jazimina MacNeil, from Lincoln, Mass., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Roberto Díaz (Viola '84), the James and Betty Matarese Chair in Viola Studies, president

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

Pamela Frank (Violin '89), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Sunday, May 1 at 8 p.m. Field Concert Hall

Currier Verge

Juyong You, clarinet Eunice Kim, violin

Meng Chieh Liu, piano ('93)

Fauré Quartet No. 1 in C minor, Op. 15

Elizabeth Fayette, violin Junping Qian, viola Tessa Seymour, cello

Meng Chieh Liu, piano ('93)

Spohr Quintet in C minor, Op. 52

Bile Zhang, flute

Stanislav Chernyshev, clarinet Catherine Chen, bassoon Adedeji Bailes Ogunfolu, horn Meng Chieh Liu, piano ('93)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIGHTY-SEVENTH STUDENT RECITAL

Curtis on Tour European Preview Sunday, May 1 at 3 p.m. Field Concert Hall

Siete canciones populares españolas (Seven Popular Spanish Songs)

Music by Manuel de Falla - Popular texts

"El paño moruno"

Al paño fino, en la tienda, una mancha le cayo. Por menos precio se vende,

Porque perdió su valor.

On the fine cloth in the store, a stain has fallen

It sells at a lesser price,

Because it has lost its value.

"Seguidilla murciana"

Cualquiera que el tejado tenga de vidrio. No debe tirar piedras al del vecino

Arrieros semos,

Puede que en el camino

Nos encontremos!

Whoever has a roof of glass

Should not throw stones to their neighbor's (roof).

We are muleteers;

It could be that on the road

We will meet!

Por tu mucha inconstancia

Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y créyendola falsa

For your great inconstancy

I compare you
To a coin that runs
From hand to hand;
Which at the end blurs,
And believing it to be false,

Nobody takes!

"Asturiana"

¡Nadie la toma!

Por ver si me consolaba, Arrimé a un pino verde, Y el pino como era verde, Por verme llorar, lloraba! To see if it would console me, I drew near a green pine. And the pine, being green, Seeing me weep, wept!

"Jota"

Dicen que no nos queremos Porque no nos ven hablar; A tu corazón y al mio Se lo pueden preguntar.

Ya me despido de tí, De tu casa y tu ventana, Y aunque no quiera tu madre, Adiós, niña, hasta mañana

"Nana"

Duérmete, niño, duerme, Duerme, mi alma, Duérmete, lucerito De la mañana. Naninta, nana.

"Canción"

Por traidores, tus ojos, Voy a enterrarlos; No sabes lo que cuesta, "Del aire" Niña, el mirarlos. "Madre a la orilla" "Madre"

Dicen que no me quieres, Y a me has querido Váyase lo ganado, "Del aire" Por lo perdido, "Madre a la orilla" "Madre"

"Polo"

¡Guardo una pena en mi pecho, Que a nadie se la diré! Malhaya el amor, malhaya, ¡Y quien me lo dió a entender!

Translation by Katherine Lerner

They say we don't love each other Because they haven't seen us speaking; To your heart and mine They can ask.

I have taken my leave of you, Of your house and your window, And although your mother doesn't want it, Goodbye, my love, until tomorrow

Sleep, child, sleep, Sleep, my soul, Sleep, little light Of the morning. Lullaby.

For being traitors, your eyes, I'm going to bury them; You don't know what it costs, "The air"
Child, look at them.
"Mother to the shore"
"Mother"

They say you don't love me, But you have loved me The winner goes away, "The air" For the loser, "Mother to the shore" "Mother"

I keep a sorrow in my breast, That I will tell to no one! Wretched be love, wretched, And he who taught me to understand it!



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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EIGHTY-EIGHTH STUDENT RECITAL Sunday, May 1 at 8 p.m. Field Concert Hall

Quintet in C minor, Op. 52

Allegro moderato
Larghetto con moto
Menuetto: Allegretto
Finale: Allegro molto

Bile Zhang, flute Stanislav Chernyshev, clarinet Catherine Chen, bassoon Adedeji Bailes Ogunfolu, horn Meng Chieh Liu, piano Louis Spohr (1784–1859)

Verge

Almost too fast
Almost too slow
Almost too mechanical
Almost too dark
Almost too light
Almost too fragmented
Almost too much
Almost too little
Almost too calm

Juyong You, clarinet Eunice Kim, violin Meng Chieh Liu, piano Sebastian Currier (b. 1959)

INTERMISSION

Quartet No. 1 in C minor, Op. 15

Gabriel Fauré (1845–1924)

Allegro molto moderato Scherzo: Allegro vivo Adagio Allegro molto

> Elizabeth Fayette, violin Junping Qian, viola Tessa Seymour, cello Meng Chieh Liu, piano

> > •

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COACH

Tonight's program was prepared by Meng-Chieh Liu.

PERFORMERS

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and entered Curtis in 2009.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and entered Curtis in 2010.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Meng-Chieh Liu (Piano '93), faculty

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NEXT STUDENT RECITAL Monday, May 2 at 5:15 p.m. Field Concert Hall

Brahms Quartet No. 1 in G minor, Op. 25

Lifan Zhu, violin Junping Qian, viola Summer Hu, cello Haochen Zhang, piano

Quilter "June"

Seven Elizabethan Lyrics, Op. 12

Three Songs, Op. 3

Kirsten MacKinnon, soprano Donald St. Pierre, piano



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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EIGHTY-NINTH STUDENT RECITAL Monday, May 2 at 5:15 p.m. Field Concert Hall

Quartet No. 1 in G minor, Op. 25

Allegro

Intermezzo: Allegro ma non troppo

Andante con moto

Rondo alla Zingarese: Presto

Lifan Zhu, violin Junping Qian, viola Summer Hu, cello Haochen Zhang, piano Johannes Brahms (1833–97)

This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Brahms quartet was prepared by Meng-Chieh Liu.

PERFORMERS

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and entered Curtis in 2009.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

NEXT STUDENT RECITAL

Monday, May 2 at 8 p.m.

Graduation Recital: Hyo Bi Sim, viola

Field Concert Hall

Askim Inner Voices

J. S. Bach Suite No. 3 in C major for Violoncello,

BWV 1009 Hyo Bi Sim, viola

Hoffmeister Concerto in D major

Hyo Bi Sim, viola

Curtis Chamber Ensemble

Rochberg Sonata for Viola and Piano

Tchaikovsky None, but the Lonely Heart, Op. 6, No. 6,

transcribed by William Primrose

Zimbalist "Tango" from Sarasateana for Violin,

arranged by William Primrose

Hyo Bi Sim, viola Elena Jivaeva, piano

THIS WEEK AT CURTIS
Curtis Opera Theatre presents Mozart's *Idomeneo*Thursday, May 5 at 7:30 p.m.
Friday, May 6 at 7:30 p.m.
Saturday, May 7 at 7:30 p.m. (SOLD OUT)
Sunday, May 8 at 2:30 p.m.

Prince Music Theater

George Manahan, conductor Chas Rader-Shieber, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in Italian with English supertitles

Tickets: \$35; Curtis Ticket Office, www.curtis.edu, or (215) 893-7902

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETIETH STUDENT RECITAL Graduation Recital—Hyo Bi Sim, viola Monday, May 2 at 8 p.m. Field Concert Hall

Suite No. 3 in C major for Violoncello, BWV 1009 Johann Sebastian Bach (1685–1750)

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

Hyo Bi Sim, viola

Concerto in D major Allegro

Franz Anton Hoffmeister

(1754 - 1812)

Adagio

Rondo: [Allegro]

Hyo Bi Sim, viola Curtis Chamber Ensemble

INTERMISSION

Hyo Bi Sim, viola

Sonata for Viola and Piano

Fantasia: Epilogue

George Rochberg ('48) Allegro moderato (1918 - 2005)Adagio lamentoso

None, but the Lonely Heart, Op. 6, No. 6

transcribed by William Primrose

Peter Ilich Tchaikovsky (1840 - 93)

"Tango" from Sarasateana for Violin arranged by Primrose

Efrem Zimbalist (1889 - 1985)

Hyo Bi Sim, viola Elena Jivaeva, piano



Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of On Stage at Curtis, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMERS

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005. She is the Louisa Knapp Curtis Fellow.

Elena Jivaeva, staff pianist

CURTIS CHAMBER ENSEMBLE

Violin

Dayna Kristie Anderson ('10)

Elizabeth Fayette

Choha Kim

Yiying Julia Li

Viola

Sung Jin Lee

Junping Quan

Cello Xin Shi Double Bass

Rex Surany

Oboe

Alexandra von der Embse Alexander Vvedenskiy

Thexalider victions

Horn

Christina Gannon (guest artist)

Katherine Jordan

NEXT STUDENT RECITAL Tuesday, May 3 at 5:15 p.m. Field Concert Hall

J. S. Bach Suite No. 1 in G major, BWV 1007

Rebecca Anderson, violin

Beethoven Sonata No. 7 in D major, Op. 10, No. 3

Teo Gheorghiu, piano

Katerina Kramarchuk Beyond Expectation

Alexander Vvedenskiy, oboe Mari Yoshinaga, percussion Elizabeth Anne White, harp

Lutoslawski Subito

Yiying Julia Li, violin

Lio Kuokman, piano (Conducting '09)

Prokofiev Sonata in D major, Op. 115

Yiying Julia Li, violin



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-FIRST STUDENT RECITAL Tuesday, May 3 at 5:15 p.m. Field Concert Hall

\$

Suite No. 1 in G major for Violoncello, BWV 1007 Johann Sebastian Bach (1685–1750)

Prélude Allemande

Courante

Sarabande Menuett

Gigue

Rebecca Anderson, viola

Beyond Expectation

Katerina Kramarchuk (b. 1988)

Alexander Vvedenskiy, oboe Mari Yoshinaga, percussion Elizabeth Anne White, harp

Sonata No. 7 in D major, Op. 10, No. 3

Ludwig van Beethoven (1770–1827)

Presto Largo e mesto

Menuetto: Allegro

Rondo: Allegro

Teo Gheorghiu, piano

Sonata in D major, Op. 115

Moderato

Theme: Andante dolce

Con brio

Yiying Julia Li, violin

Subito Witold Lutoslawski (1913 - 94)

Sergey Prokofiev

(1891 - 1953)

Yiying Julia Li, violin Lio Kuokman, piano

This afternoon's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COMPOSER

Katerina Kramarchuk, from Kishinev, Moldova, is a student of Richard Danielpour and entered Curtis in 2010.

PERFORMERS

Rebecca Anderson (Violin), from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Teo Gheorghiu, from Zurich, Switzerland, is a student of Gary Graffman and entered Curtis in 2010.

Yiying Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Elizabeth Anne White, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Lio Kuokman (Conducting '09), staff pianist

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NEXT STUDENT RECITAL Tuesday, May 3 at 8 p.m. Field Concert Hall

Franck Sonata in A major for Violin

Nathan Vickery, cello Ashley Hsu, piano

Mendelssohn Variations sérieuses, Op. 54

Daniel Hsu, piano

Rachmaninoff Sonata in G minor, Op. 19

Summer Hu, cello

Lio Kuokman, piano (Conducting '09)

Zimbalist Selections from Sarasateana,

arranged by William Primrose

Amanda Verner, viola Elena Jivaeva, piano

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-SECOND STUDENT RECITAL Tuesday, May 3 at 8 p.m. Field Concert Hall

Sarasateana for Violin, selections

arranged by William Primrose

Tango Polo

> Amanda Verner, viola Elena Jivaeva, piano

Variations sérieuses, Op. 54

Daniel Hsu, piano

Sonata in A major for Violin

Allegretto ben moderato

Allegro

Recitativo-Fantasia

Allegretto poco mosso

Nathan Vickery, cello Ashley Hsu, piano

INTERMISSION

Efrem Zimbalist (1889–1985)

Felix Mendelssohn (1809–47)

César Franck (1822–90)

Sonata in G minor, Op. 19

Sergei Rachmaninoff (1873–1943)

Lento—Allegro moderato Allegro scherzando Andante Allegro mosso

> Summer Hu, cello Lio Kuokman, piano

> > **\$**

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PERFORMERS

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Elena Jivaeva, staff pianist

Lio Kuokman (Conducting '09), staff pianist

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NEXT STUDENT RECITAL Wednesday, May 4 at 5:15 p.m. Field Concert Hall

Hindemith Sonata, Op. 25, No. 4

Amanda Verner, viola Elena Jivaeva, piano

Loeffler Two Rhapsodies

Beverly Wang, oboe Jessica T. Chang, viola Andrew Hsu, piano

Mozart Quartet in D major, K. 575

Ye-Rang Kim, violin Gyehee Kim, violin

Milena Pajaro-van de Stadt, viola ('10)

Camden Shaw, cello ('10)

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-THIRD STUDENT RECITAL Wednesday, May 4 at 5:15 p.m. Field Concert Hall

Two Rhapsodies

L'Étang La Cornemuse Charles M. Loeffler (1861–1935)

Beverly Wang, oboe Jessica T. Chang, viola Andrew Hsu, piano

Quartet in D major, K. 575

Wolfgang Amadeus Mozart (1756–91)

Allegretto Andante

Menuetto: Allegretto

Allegretto

Ye-Rang Kim, violin Gyehee Kim, violin Milena Pajaro-van de Stadt, viola Camden Shaw, cello

Sonata, Op. 25, No. 4

Sehr lebhaft. Markiert und kraftvoll

Sehr langsame Viertel

Finale: Lebhafte Viertel

Amanda Verner, viola Elena Jivaeva, piano Paul Hindemith (1895–1963)

Φ

This afternoon's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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COACH

The Loeffler rhapsodies and Mozart quartet were prepared by Steven Tenenborn.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Gyehee Kim, from Seoul, is a student of Joseph Silverstein and entered Curtis in 2010.

Ye-Rang Kim, from Seoul, is a student of Aaron Rosand and entered Curtis in 2008.

Milena Pajaro-van de Stadt (Viola '10), from Jacksonville, Fla., is a student of Misha Amory, Roberto Díaz, and Michael Tree and entered Curtis in 2006.

Camden Shaw (Cello '10), from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, May 4 at 8 p.m.

Graduation Recital: Yekwon Sunwoo, piano

Field Concert Hall

Haydn Sonata in C major, Hob. XVI:48

Liszt "Après une lecture du Dante" from Années

de pèlerinage, deuxième année: Italie

Liszt Liebesträum Nr. 3: Oh Lieb, so lang du lieben

kannst

Ravel La Valse: Poème chorégraphique

Schumann Symphonische Etüde in C-sharp minor, Op. 13

Smetana "Hulán" ("The Lancer") from Ceské tance,

Řada II (Czech Dances, Book 2)



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-FOURTH STUDENT RECITAL Graduation Recital—Yekwon Sunwoo, piano Wednesday, May 4 at 8 p.m. Field Concert Hall

Sonata in C major, Hob. XVI:48

Andante con espressione

Rondo: Presto

Joseph Haydn (1732 - 1809)

Symphonische Etüde in C-sharp minor,

Op. 13

Robert Schumann (1810-56)

INTERMISSION

Liebesträum Nr. 3:

Oh Lieb, so lang du lieben kannst

Franz Liszt (1811 - 86)

"Après une lecture du Dante" from Années de pèlerinage, deuxième année: Liszt

Italie

"Hulán" ("The Lancer") from Ceské tance, Řada II (Czech Dances, Book 2) Bedřich Smetana (1824–84)

La Valse: Poème chorégraphique

Maurice Ravel (1875–1937)

•

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMER

Yekwon Sunwoo, from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005. He is a Gerry and Marguerite Lenfest Fellow.

NEXT STUDENT RECITAL Thursday, May 5 at 5:15 p.m. Field Concert Hall

J. S. Bach Suite No. 1 in G major for Violoncello,

BWV 1007

Timothy Dilenschneider, double bass

Brahms Sonata No. 2 in A major, Op. 100

Yiying Julia Li, violin

Amy Jiaqi Yang, piano ('06)

Shostakovich Quartet No. 8 in C minor, Op. 110

Ike See, violin ('08) Amalia Hall, violin Jessica T. Chang, viola Nathan Vickery, cello

THIS WEEK AT CURTIS

Curtis Opera Theatre presents Mozart's *Idomeneo* Thursday, May 5 at 7:30 p.m. (SOLD OUT) Friday, May 6 at 7:30 p.m. (SOLD OUT) Saturday, May 7 at 7:30 p.m. (SOLD OUT) Sunday, May 8 at 2:30 p.m. Prince Music Theater

George Manahan, conductor Chas Rader-Shieber, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in Italian with English supertitles

Tickets: \$35; Curtis Ticket Office, www.curtis.edu, or (215) 893-7902

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-FIFTH STUDENT RECITAL Thursday, May 5 at 5:15 p.m.

Field Concert Hall

Suite No. 1 in G major for Violoncello, BWV 1007

Johann Sebastian Bach (1685–1750)

Prélude

Allemande

Courante

Sarabande

Menuett

Gigue

Timothy Dilenschneider, double bass

Quartet No. 8 in C minor, Op. 110

Dmitri Shostakovich

(1906-75)

Largo— Allegro molto—

Allegretto-

Largo-

Largo

Ike See, violin Amalia Hall, violin Jessica T. Chang, viola Nathan Vickery, cello

Sonata No. 2 in A major, Op. 100

Johannes Brahms (1833–97)

Allegro amabile
Andante tranquillo—Vivace
Allegretto grazioso (quasi andante)
Yiying Julia Li, violin

Amy Jiaqi Yang, piano

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This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Shostakovich quartet was prepared by Pamela Frank.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Timothy Dilenschneider, from Glenmoore, Pa., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Yiying Julia Li, from Houston, is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Thursday, May 5 at 8 p.m.

Field Concert Hall

Brahms Quintet No. 2 in G major, Op. 111

Zenas Hsu, violin Hannah Ji, violin Jessica T. Chang, viola Ayane Kozasa, viola Nathan Vickery, cello

Messiaen Quatuor pour la fin du temps

Stanislav Chernyshev, clarinet

Lifan Zhu, violin Xin Shi, cello Jiayi Sun, piano

Rochberg Sonata for Viola and Piano

Ayane Kozasa, viola

Vinay Parameswaran, piano

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-SIXTH STUDENT RECITAL

Thursday, May 5 at 8 p.m.

Field Concert Hall

Sonata for Viola and Piano

George Rochberg ('48) (1918–2005)

Allegro moderato Adagio lamentoso

Fantasia: Epilogue

Ayane Kozasa, viola Vinay Parameswaran, piano

Quintet No. 2 in G major, Op. 111 Allegro non troppo, ma con brio

Johannes Brahms

(1833–97)

Adagio Un poco allegretto

Vivace ma non troppo presto

Zenas Hsu, violin Hannah Ji, violin Jessica T. Chang, viola Ayane Kozasa, viola Nathan Vickery, cello

INTERMISSION

Quatuor pour la fin du temps

Olivier Messiaen

Liturgie de cristal

(1908-92)

Vocalise, pour l'ange qui annonce la fin du temps

Abîme des oiseaux

Intermède

Louange à l'éternité de Jésus

Danse de la fureur, pour les sept trompettes

Fouillis d'arcs-en-ciel, pour l'ange qui annonce la fin du temps

Louange à l'immortalité de Jésus

Stanislav Chernyshev, clarinet Lifan Zhu, violin Xin Shi, cello Jiayi Sun, piano

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COACHES

The Brahms quintet was prepared by Ida Kavafian.

The Messiaen quartet was prepared by Meng-Chieh Liu and Robert McDonald.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Zenas Hsu, from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Vinay Parameswaran (Conducting), from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Jiayi Sun, from Shenyang, China, is a student of Robert McDonald and entered Curtis in 2007.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, May 6 at 5:15 p.m. Field Concert Hall

Brahms Trio No. 2 in C major, Op. 87

Maia Cabeza, violin Tessa Seymour, cello Teo Gheorghiu, piano

Pilss Sonata for Trumpet and Piano

Kai Cataldo, trumpet

Vinay Parameswaran, piano

Sarasate Carmen Fantasy, Op. 25

Zigeunerweisen, Op. 20

Ze Yu Li, violin

Hugh Sung, piano ('90)



CURTIS 20/21 CELEBRATES JOAN TOWER

David Ludwig, artistic director; Don Liuzzi, founder Thursday, May 5, 2011, at 8 p.m. Miller Theatre, New York City

Copperwave

Joan Tower (b. 1938)

Kai Cataldo, trumpet George Goad, trumpet Katherine Jordan, horn Brian Santero, trombone Nathan Lodge, bass trombone

String Force

Nikki Chooi, violin

Ivory and Ebony

Andrew Hsu, piano

Angels (String Quartet No. 4)

Jeoung-Yin Kim, violin Rebecca Anderson, violin Marina Thibeault, viola Jeong-Hyoun Lee, cello

INTERMISSION

Trio Cavany

Rebecca Anderson, violin Andrew Hsu, piano Natalie Helm, cello

Simply Purple Wild Purple

Amanda Verner, viola

DNA

Ted Babcock, percussion Yi Fei Fu, percussion Michael Sparhuber, percussion Mari Yoshinaga, percussion Don Liuzzi, percussion

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PERFORMERS

Rebecca Anderson, from Portland, Ore, is a student of Ida Kavafian and entered Curtis in 2008.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Kai Cataldo, from Saint Paul, Minn., is a student of David Bilger and entered Curtis in 2009.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Jeoung-Yin Kim, from Scoul, is a student of Shmuel Ashkenasi and Yumi Ninomiya Scott and entered Curtis in 2007.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008.

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008.

Michael Sparhuber, from Brockport, N.Y., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Marina Thibeault, from Québec City, is a student of Roberto Díaz and Michael Tree and entered Curus in 2007.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Don Liuzzi, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.



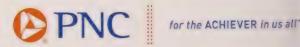
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CURTIS SYMPHONY ORCHESTRA

Christoph Eschenbach, conductor

Di Wu, piano

Thomas Bloch, ondes Martenot

Tuesday, April 12, 2011, at 8 p.m.

Verizon Hall at the Kimmel Center

MESSIAEN

Turangalîla-symphonie

Introduction
Chant d'amour 1
Turangalila 1

Chant d'amour 2

Joie du sang des étoiles

Jardin du sommeil d'amour

Turangalîla 2

Développement de l'amour

Turangalîla 3

Finale

This evening's program will be performed without intermission.

Presented by PNC

Presented in collaboration with PIFA, the Philadelphia International Festival of the Arts

Preconcert lecture: Curtis organ faculty member Alan Morrison discusses French organ works by masters who influenced Messiaen's style.

Postconcert recital: Curtis organ student Bryan Anderson presents a sampling of Messiaen's own organ compositions.

THE JACK WOLGIN ORCHESTRAL CONCERTS

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

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PROGRAM NOTES

Olivier Messiaen: Turangalîla-symphonie

Born in Avignon, December 10, 1908; died in Paris, April 27, 1992

Messiaen's music can strike us on several levels at once. Its unprecedented color and dense sonorities lend it an immediate appeal. At the same time it has an almost limitless complexity that delights not only scholars and theorists but also musicians, who continue to find the music deeply satisfying to perform despite—or perhaps partly because of—its ferocious difficulties. More than a century after the great French master's birth, both the masterful construction of his works and the sheer virtuosity required to perform them assure that performers and audiences alike will draw fascination from these pieces for years to come.

Turangalila contains an amalgam of elements that Messiaen had already begun to establish as part of his vigorously systematized musical palette: a rainbow of coloristic sonorities, a seamless fusion of tonality with atonal and cluster elements, and astonishing demands on the virtuosity of the performers. The symphony also hints at characteristics, such as imitations of birdsong, that would take on a greater importance in his works of the 1950s and '60s. The composer's attempts to systematize scales and rhythms reach a new level of sophistication in *Turangalila*, in a step toward the total serialism embraced by composers of the 1950s.

Turangalila was the second of three works Messiaen composed as a huge "Tristan" trilogy in the years after World War II. This trilogy attempted to treat, above all, the subject of love—"fatal, irresistible love," as the composer has written, "which transcends everything outside itself, a love such as that symbolized by the love potion of Tristan and Isolde." The first of these works. Harace for voice and piano [1945], combined elements of Peruvian native folklore with the composer's own surrealist poetry. The last, Cinq rechants for twelve mixed voices [1949], fused elements of Western tradition with the folkloric and mythic elements of Harace. The centerpiece, Turangalila, composed from 1946 to 1948, constituted a watershed in Messiaen's status as a central figure of the 20th century: Its sheer scale demanded attention, and its themes of ecstatic love and transcendence were welcomed by musicians and audiences wearving of expressionist and atonal angst. In the nearly seventy-five years since its completion. Turangalila has come to be recognized as a milestone in the history of the symphony.

Composed on a commission from the 20th century's most inveterate champion of new music. Serge Koussevitzky. *Turangalila* was given its premiere by the Boston Symphony Orchestra on December 2, 1949. Koussevitzky having fallen ill, the young Leonard Bernstein conducted. Yvonne Loriod, whom Messiaen would later marry, was the pianist and Ginette Martenot played the ondes Martenot, invented by her brother Maurice in 1928.

Recurring Threads

The symphony is cast in ten movements that achieve unity and coherence through a series of melodic-motivic and conceptual threads that run through multiple movements. Like several of Messiaen's large-scale works, it contains characteristics of the Baroque suite, especially the idea that each movement is an individual piece within a set, theoretically removable or interchangeable. The composer once suggested that one need not always perform all ten movements—that one might instead select five or six from among them (though later in life he discouraged this pick-and-choose procedure).

In his works up to this point Messiaen had drawn much of his conceptual material from the liturgy and symbols of the Catholic Church. With the trilogy he departed from this, though elements of theology remain, particularly in *Turangalila*: The "hymn to joy" of the title contains both an erotic and a spiritual connotation. *Turangalila* is derived from two Sanskrit words, both rich in multiple meanings. "Turanga" is rhythm and movement, but also signifies time. "Lîla" means "play," in the sense of "divine action on the cosmos, the play of creation, of destruction and reconstruction, the play of life and death," in the composer's words. But "lîla" can also mean love: a song of love, of joy, time, movement, rhythm, life, death. *Turangalila* is a hymn. Messiaen asserted, to "the superhuman joy that transcends everything, overflowing, blinding, boundless,"

Four cyclic themes form the musical material for the symphony, themes that are woven into a fabric penetrated with a great many smaller themes. The ominous "Statue" theme evokes for Messiaen "some terrible and fatal statue;" it is heard at the outset in jaggedly placed thirds in trombones and tuba, underpinned by bass clarinet, bassoons, and horns. The second, the "Flower Theme," is played softly by two clarinets. "like two eyes." the composer wrote. "One thinks of the tender orchid, the decorative fuchsia, the red gladiolus, the pliant corn lily." The "Theme of Love" is worked out exhaustively in the sixth movement, the emotional centerpiece of the symphony. That its first four notes are very nearly those of the opening subject of Wagner's *Tristan* can hardly be a coincidence. Finally, the "Chord" theme is "a simple chord progression" Messiaen writes, "more than just a theme, it is a pretext for varied masses of sonority." The latter is heard throughout the symphony, usually in the form of dense chordal amalgams, and it plays an especially prominent role in the eighth movement, the piece that the composer has described as a sort of "development section" of the work as a whole.

Thoughts from the Composer



Bettmann/Coro s

The composer wrote the following note about *Turangalila* for its premiere in Boston:

I. Introduction: Here are heard the first two cyclic themes—the first, in heavy thirds on the trombones [Statue theme]; the second, in tender arabesques, on the clarinets [Flower theme].

II. Chant d'amour 1 [Love song]: This movement is a refrain, evoking two violently contrasted aspects of love: passionately carnal love, and tender and idealistic love.

III. Turangalila 1: A nostalgic theme on the ondes Martenot: a weightier theme on the trombones: slow song-like melody for the oboe. Rhythmic play on three planes for the maracas, wood-block, and bass drum.

IV. Chant d'amour 2: A scherzo with two trios. In the restatement, the scherzo and two trios appear simultaneously, making a musical scaffolding in three tiers.

V. Joie du sang des étoiles [Joy of the blood of the stars]: This is the climax of sensual passion expressed in a long and frenzied dance of joy. The development contains a reversible

Gamelan and Birdsong

Turangalila is scored for a large orchestra that includes a wide array of keyboard and percussion instruments. The keyboards are combined with the solo piano and the metallic percussion instruments—especially in the "Turangalila" movements—to create a sonority that recalls that of the Balinese gamelan orchestra. The solo piano part, in the composer's words, "is of such importance, and its execution demands such extraordinary virtuosity, that one might say the Turangalila-symphonie is almost a concerto for piano and orchestra." (The part was written specifically with Loriod's prodigious virtuosity in mind.)

The pianist plays cadenzas that serve as bridges between movements and sections; participates in the "gamelan;" plays birdsongs (Messiaen went out of his way to study real birdsong recordings and imitates them with surprising accuracy); and often functions as a percussion instrument. Likewise the ondes Martenot, the curious early electronic instrument that had so enamored Messiaen during the first part of his career, plays a critical role throughout. Its flexible and strange timbres make it uniquely appropriate for the composer's otherworldly sonorities, and it functions lyrically in a number of passages, including most particularly the "theme of love" of the sixth movement.

The ten movements can be divided into three groups. The first comprises the love-movements (II, IV, VI, and VIII), which are distinguished by the predominance of the love theme; the second are the brooding and vaguely sinister "Turangalîla" movements (III, VII, and IX), which in general are associated with death. The third group comprises movements V and X; both are scherzo-like, and each concludes one of the symphony's halves. The first movement, which introduces much of the musical material of the whole piece, stands alone.

The dazzling variety of forms, sonorities, rhythms, and harmonies in *Turangalila* can easily intimidate a first-time listener, yet it is this sheer mass that carries much of its impact. "Ultimately,

rhythmic canon between trumpets and trombones, while the piano adds its vehement brilliance to the movement's wild clamour.

VI. Jardin du sommeil d'amour [Garden of the sleep of love]: Here appears the third cyclic theme: that of love. It is a long slow melody for ondes Martenot and the strings, decorated by the vibraphone, the glockenspiel, and the birdsong of the piano. Tender, idealistic, and ethereal love.

VII. Turangalîla 2: Rhythmic pattern for the percussion, together with "rhythmic chromaticism" of the time-values.

VIII. Développement de l'amour [Development of love]: This movement develops the three cyclic themes.

IX. Turangalîla 3: A rhythmic mode, using a "rhythmic chromaticism" of 17-note-values: it uses five percussion instruments: wood-block, cymbal, maracas, tambourin provençal, and tam-tam. Each percussive sound is reinforced by a string chord which is a realization of its particular resonance, thus uniting the quantitative and phonetic lines.

X. Finale: Here are two themes: (1) a joyful fanfare of trumpets and horns; (2) the Love theme. The coda is based on the Love theme.

it is not made to be understood." writes Griffiths, "but rather to draw its listeners through mind-defying complexity, alterations of time sense and sheer brilliance, into a state of amazement." Astonishment itself, as in much of the Baroque art and architecture that Messiaen revered, can often inspire the most spiritual of reactions—awe, and even joy.

Cooyright = 2011 Paul Hors e.

BIOGRAPHIES

Christoph Eschenbach, conductor

Christoph Eschenbach is in his first season as music director of the National Symphony Orchestra, as well as music director of the John F. Kennedy Center for the Performing Arts. He is in great demand as a distinguished guest conductor with the finest orchestras and opera houses throughout the world.

A prolific recording artist over five decades, Mr. Eschenbach has an impressive discography as both a conductor and a pianist. In recent years, Ondine has released many critically acclaimed recordings with the Orchestre de Paris, Philadelphia Orchestra, and NDR Symphony Orchestra, several of which have received prestigious honors. His recent Ondine disc featuring of the music of Kaija Saariaho with the Orchestre de Paris and soprano Karita Mattila won the 2009 MIDEM Classical Award in Contemporary Music. Mr. Eschenbach's discography includes recordings for Sony/BMG, Decca. and Warner Bros. In 2009 Ondine released his recording with the Curtis Symphony Orchestra of Dvořák's "New World" Symphony and Hindemith's Klaviermusik mit Orchester, with piano soloist Leon Fleisher.

Mentored by George Szell and Herbert von Karajan, Mr. Eschenbach's career has included music directorships of the Orchestre de Paris (2000–10), Philadelphia Orchestra (2003–08), Ravinia Festival (1994–2003), NDR Symphony Orchestra (1998–2004), and Houston Symphony (1988–99). He has served as artistic director of the Schleswig-

Holstein Music Festival (1999–2002) and as chief conductor and artistic director of the Tonhalle Orchestra (1982–86).

For more information, visit www.christoph-eschenbach.com.

Christoph Eschenbach appears by arrangement with Opus 3 Artists.

Di Wu, piano

Praised by the Wall Street Journal as "a most mature and sensitive pianist," Chinese-born Di Wu continues to enhance her reputation as an elegant yet exciting musician. Her recent appearances include debuts with the Philadelphia Orchestra and Hamburg Philharmonic, and at Chicago's Ravinia Festival and Cincinnati's May Festival. A concerto appearance in Tokyo's massive Nippon Budokan arena drew an audience of 11,000.

Ms. Wu has won multiple awards including finalist at the Thirteenth Van Cliburn International Piano Competition, the Juilliard School's Petschek Award, and the Vendome Virtuosi prize at Lisbon's prestigious Vendome Competition. She began her professional career as soloist with the Beijing Philharmonic at the age of fourteen and has since toured widely in Asia and Europe.

Ms. Wu came to United States in 1999 to study at the Manhattan School of Music with Zenon Fishbein. In 2000 she arrived at the Curtis Institute of Music to study with Gary Graffman, earning a Bachelor of Music in 2005. Ms. Wu holds additional degrees from the Juilliard School where she studied with

on stage at curtis



Sundays 6p WHYY-TV

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The Joseph and Marie Field Foundation and The Horace W. Goldsmith Foundation

Yoheved Kaplinsky, Joseph Kalichstein, and Robert McDonald.

For more information, visit www.diwupiano.com.

Di Wu appears by arrangement with Astral Artists.

Thomas Bloch, ondes Martenot

Thomas Bloch is a prominent soloist who has performed over 3,000 times in 40 countries and has appeared on over 100 recordings and 200 television and radio programs. He specializes in rare instruments including ondes Martenot, glass harmonica, cristal Baschet, waterphone, and the theremin cello. He has performed in several genres including classical and contemporary music, rock, opera, improvisation, and music for film, theater, and ballet. He has collaborated with a diverse range of musicians and filmmakers

including Valery Gergiev, Pierre Boulez, John Cage, Daft Punk, Gaspar Noé, Émilie Simon, Luc Jacquet, Tom Waits, and Radiohead.

Mr. Bloch's recordings have received numerous accolades including prizes from Victoires de la Musique and the Académie Charles Cros. Web magazine Audophile Audition included his Naxos release of Turangalila-symphonie, recorded with the Polish National Radio Symphony Orchestra (Antoni Wit, conducting) and pianist François Weigel, on their Best of the Year 2001 list.

Mr. Bloch received a first prize for ondes Martenot at the Paris Conservatoire National Supérieur de Musique (with Jeanne Loriod) and a Masters Degree of Musicology at the University of Strasbourg, where he now teaches ondes Martenot.

For more information, visit thomasbloch.net.

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CURTIS OPERA THEATRE

presents

Idomeneo

Music by Wolfgang Amadeus Mozart Libretto by Giovanni Battista Varesco after Antoine Danchet's *Idomenée*

George Manahan, conductor
Chas Rader-Shieber, stage director
David Zinn, scenic director
Jacob A. Climer, costume designer
Mark Barton, lighting designer
Tiziana Descano, harpsichord

Thursday, May 5, 2011, at 7:30 p.m. Friday, May 6, 2011, at 7:30 p.m. Saturday, May 7, 2011, at 7:30 p.m. Sunday, May 8, 2011, at 2:30 p.m.

Prince Music Theater

Idomeneo will run two hours and fifty-five minutes, including two fifteen-minute intermissions.

CAST

	MAY 5 AND 7	MAY 6 AND 8
Idomeneo	Adam Frandsen	Joshua Stewart
Idamante	J'nai Bridges	Jazimina MacNeil
Ilia	Sarah Shafer	Alize Rozsnyai
Elettra	Allison Sanders	Kirsten MacKinnon
Arbace	Diego Silva	Diego Silva
High Priest of Neptune	Joshua Stewart	Adam Frandsen
Voice of Neptune	Joseph Barron	Joseph Barron
Chorus (all performances)	Julian Arsenault, Anna Davidson, Meredith LaBouff,	
	Johnathan Ryan McCullough, Jarrett Ott, Sean Michael Plumb,	

SYNOPSES

Act I

The Trojan Princess Ilia is torn between her love for Idamante—the son of Idomeneo of Crete, her father's captor—and loyalty to her vanquished homeland. Idamante expresses his love for Ilia, but she rejects him, reminding him of the enmity between their fathers. As a gesture of good will, Idamante frees the Trojan prisoners, to the alarm of another princess, Elettra, who is also in love with him.

Kevin Ray, Shir Rozzen, Thomas Shivone, Ashlev Thouret

Meanwhile, Idomeneo is returning to Crete in the midst of a storm at sea. He prays to Neptune for safe passage, vowing to kill the first man he sees on shore to appease the god of the sea. When he does land safely, Idamante—who thought his father had perished—is overjoyed to see him. Idomeneo abruptly brushes Idamante aside in an attempt to avoid fulfilling his vow to Neptune at the cost of his own son's life.

Act II

Still trying to evade the consequences of his vow, Idomeneo decides to send Idamante abroad as an escort for Elettra on her return to her native Greece. Ilia indicates to Idomeneo that she loves his son. He, in turn, dreads that her desire will lead to the death of not only Idamante, but Ilia and himself as well, from broken hearts.

Idamante and Elettra start their voyage amid formal farewells and wishes for a calm journey. But they immediately encounter a violent storm and then a sea monster. Clearly, the gods are angry. Idomeneo, believing that his people are being punished because he has broken his vow to Neptune, sings of his blame for the catastrophe.

Act III

The High Priest of Neptune implores the king to fulfill the vow he has made. Idomeneo finally admits that the victim to be sacrificed is his son. Meanwhile, Idamante has slain the sea monster, but returns to accept his fate. A great sacrificial scene assembles, and the grief-stricken Ilia rushes in to take Idamante's place. The High Priest declares the triumph of love, and spares Idamante on the condition that Idomeneo abdicate in favor of his son, who is to wed Ilia. All are joyful, except the spurned Elettra.

PROGRAM NOTES

Idomeneo may be the earliest of Mozart's operas that is in the standard repertoire, but it is actually somewhere in the middle of the chronology of the composer's works for the theatre. He was twenty-four years old when it premiered in Munich in 1781, but twelve dramatic text-settings which we can loosely call a body of opera precede it. His first such composition, a sacred singspiel for three sopranos and two tenors, was heard in Salzburg in 1767 when the preadolescent genius was not yet sporting whiskers.

But the truth is, very little of what Mozart wrote in his childhood and early teens has much lasting value outside of the context of his full, glorious career. Nearly everything we hear by Mozart these days was composed in the last fifteen years of his life. Without that colossal contribution, he would have been a footnote in the annals of music history, an amazing child prodigy who was trotted around Europe by his ambitious father.

In that sense, *Idomeneo* stands as an important gateway to Mozart's mature creative life. It is his first opera of greatness, filled with a confident, uniquely boldness of expression of the kind that still amazes us when we listen to *The Marriage of Figaro*. Above all, it solidified his matchless ability to shape characters with music in indelible ways, making his dramas as timeless as Shakespeare.

Idomeneo was commissioned by Karl Theodor. Elector of Bavaria. Mozart was thrilled at his first opportunity to write an opera on a large scale and threw himself into the task with great joy and vigor. Unlike the uniquely simpatico pairing of Mozart and Lorenzo da Ponte that later produced the great triumvirate of Figaro. Don Giovanni and Così fan tutte, the librettist for Idomeneo, Giovanni Battista Varesco, was not an equal partner for Mozart's incisive dramatic intuition. The composer obsessed over every syllable. Fortunately the much less fastidious and less gifted Varesco was relatively compliant and allowed major changes to accommodate Mozart's vision.

At least Varesco gave Mozart a large and varied cast to work with. Perhaps this was the spark that lit the composer's seemingly fathomless imagination, even though the plot, based on the Greek Iphigenia myth, was rather staid. It is utterly transformed by the music. The opera gives us an array of flesh-and-blood figures rendered with a vividness unprecedented in the art form, and probably surpassed only by the subsequent masterworks of Mozart himself. His intent was clear in a letter to his father Leopold: "remember that the voice must be terrifying, that it must penetrate, and that the audience must believe in it completely."

There is another element in the creation of *Idomeneo* that is significant to Mozart's development. His patron Theodor gave him a fine, large group of instrumentalists to work with—the celebrated Mannheim Orchestra. Mozart responded like a kid in a candy store. From the exuberant overture to the final notes, we hear the supreme mastery of polyphonic construction, the exquisite blending of timbres, and the uncanny sense for the dramatic impact of every single note. And so *Idomeneo* is a superb opera, but more: It is the veritable calling card for the composer who could do everything, at the outset of one of the great blazes of individual creativity in history.

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BIOGRAPHIES

George Manahan, conductor

George Manahan is in his fourteenth season as music director of New York City Opera. Wide-ranging and versatile, he has an

esteemed career embracing everything from opera to the concert stage, the traditional to the contemporary. He has distinguished himself as one of the foremost conductors of our time and is especially known in the opera world for his musical guidance of diverse productions such as *La fanciulla del West*, *Daphne, Ermione, Dialogues of the Carmelites*, *Cendrillon*, and *Die tote Stadt*.

Mr. Manahan's 2009 Carnegie Hall performance of Samuel Barber's *Antony and Cleopatra* was hailed by audiences and critics alike. In 2010 he conducted a fully staged production of the same work with the Curtis Opera Theatre in celebration of the Barber centenary. Also in 2010 Mr. Manahan was appointed as music director of the New York-based American Composers Orchestra.

His guest appearances include the symphonies of Atlanta, San Francisco, Milwaukee, Indianapolis, Charlotte, and New Jersey, where he served as acting music director for four seasons, as well as the National Symphony, Juilliard and Manhattan schools of music, Warsaw Philharmonic, Music Academy of the West, and Aspen Music Festival. He is a regular guest with Santa Fe, Portland, and Glimmerglass opera companies and was principal conductor of the Minnesota Opera.

Chas Rader-Shieber, stage director Chas Rader-Shieber has staged over twentyfive operas for the Curtis Opera Theatre since 1991, most recently *La Tragédie de Carmen* and *Antony and Cleopatra*. Other recent work includes Mozart's *La clemenza di Tito* for Vancouver Opera, Handel's *Tolomeo* (American stage premiere) for Glimmerglass Opera, *Don Giovanni* for Music Academy of the West, and *Die Entführung aus dem Serail* for Lyric Opera of Chicago and San Francisco Opera.

In addition to the operas of Handel and Mozart, Mr. Rader-Shieber has directed works of Cavalli, Purcell, Gluck, and Rossini. His work has been with the opera companies of Minnesota, Philadelphia, Pittsburgh, Santa Fe, Spoleto USA, and St. Louis, among others.

Mr. Rader-Shieber joined the Curtis faculty in 2009.

David Zinn, set designer

David Zinn's designs for the Curtis Opera Theatre include scenery for *Antony and* Cleopatra, Wozzeck, and Ainadamar, among others, and set and costumes for Miss Julie. His Broadway credits include costumes for *In* the Next Room, Xanadu, and A Tale of Two Cities, while for opera he has designed sets and costumes for Lyric Opera of Chicago; Arizona, New York City, Glimmerglass, Minneapolis, Pittsburgh, Santa Fe, and Washington National operas; and others. Mr. Zinn's regional theater work includes set and/or costume designs for American Repertory Theatre; Centerstage; Guthrie, Yale Repertory, and Seattle Repertory theaters; and La Jolla Playhouse. Off-Broadway he has designed sets and/or costumes for Manhattan Theater Club. Signature Theatre Company, Second Stage, Atlantic Theater Company, Target Margin, and Salt Theater. Mr. Zinn received a 2008 Obie Award for sustained excellence in costume and set design.

Jacob A. Climer, costume designer In addition to his designs for the Curtis Opera Theatre's *Antony and Cleopatra* in 2010, Jacob A. Climer has also created designs for

the Barrington Stage Company and the Shakespeare Festival of Dallas (resident costume designer). Further design credits include: Lee Strasberg Theatre and Film Institute, The New School, Bard College, and Asolo Repertory Theatre. Mr. Climer has created production design for Hove (The Wind), a short film starring Olympia Dukakis; Shangri La (Queens Theater in the Park); Johnny Applef% #ker (The Ohio Theatre); and Bloody Mary (recognition for excellence in costume design for off-off Broadway). Recent associate and assistant design credits for Broadway productions include Bengal Tiger at the Baghdad Zoo, Good People, In the Next Room (or the Vibrator Play), and A Tale of Two Cities. Mr. Climer received a B.F.A. from University of Evansville and an M.F.A. from Carnegie Mellon University.

Mark Barton, lighting director Mark Barton's designs include Curtis Opera Theatre productions of Wozzeck, Ainadamar, Albert Herring, L'Ormindo, The Magic Flute, Postcard from Morocco, and La Voix humaine, as well as Off-Broadway productions Notes from Underground, Gatz, Circle Mirror Transformation, The Shipment, The Sound & the Fury (April 7th, 1928), and Paradise Park. Among the many New York City companies he has worked with are Elevator Repair Service, Young Jean Lee's Theater Company, Playwrights Horizons, Theatre for a New Audience, NYTW, Target Margin, Signature Theater, Salt Theater, P.S. 122, New Georges, Clubbed Thumb, HERE Arts Center, Epic Theater Center, and Edge Theater Company. Mr. Barton's regional work includes productions for Yale Repertory Theatre, Perseverance Theatre, REDCAT, Berkeley Rep, Kirk Douglas Theatre, Woolly Mammoth, A.R.T., Lookingglass Theatre, Syracuse Stage, Asolo Rep, Southern Rep, and Hangar Theatre.

Tiziana Descano, harpsichord

Native Italian Tiziana Descano lived in Caracas, Venezuela, where she studied piano with Russian professor Igor Lavrov and was an active recitalist and teacher. She coached experimental workshops, performed in opera productions, and played cello in orchestras. She has traveled to Spain for the Reina Sofia Summer Festival, where she performed in several recitals; to Siena, Italy, where she studied with Michele Campanella; to Sofia, Bulgaria, where she participated in the Stefan Popov's Violoncellists Festival; and to Vancouver, Canada, accompanying the Youth Schola Cantorum at a World Choirs Competition.

While working on her master's in opera coaching at Temple University, Ms. Descano studied with Lambert Orkis, John Douglas, and Alexander Fiorillo. In 2003 she was the intern pianist for the Lake George Opera Festival. She has worked for Temple University, Opera Columbus, and, as head of the coaching staff, the Atlantic Coast Opera Festival. Ms. Descano performs with Amici Opera, Center City Opera Theater, and the New Jersey Opera Festival. Recently, she began work as a coach and accompanist for the Academy of Vocal Arts and the Curtis Institute of Music.

Julian Arsenault (Chorus), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Filiberto), *Les Mamelles de Tirésias* (Director), and *La Tragédie de Carmen* (Escamillo) for the Curtis Opera Theatre; and roles for Open Opera, Opera UCLA, Tanglewood Music Center, and the Chautauqua Institution.

Joseph Barron (Voice of Neptune), from Pittsburgh, is a bass-baritone studying in the opera program with W. Stephen Smith. adjunct faculty. Credits include: Il Signor Bruschino (Gaudenzio), Les Mamelles de Tirésias (Chorus), Il barbiere di Siviglia (Bartolo), Antony and Cleopatra (Enobarbus, Soothsayer), La sonnambula (Rodolfo), The Rake's Progress (Trulove), Il viaggio a Reims (Don Prudenzio), Wozzeck (Handwerksbursch 1), Impressions of Pelléas (Arkel), and Don Giovanni (The Commendatore) for the Curtis Opera Theatre; and roles for Opera Company of Philadelphia, Glimmerglass Opera, Santa Fe Opera, Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and Opera North. He is a 2011 winner of the Metropolitan Opera National Council Auditions.

J'nai Bridges (Idamante—May 5 and 7), from Lakewood, Wash., is a mezzo-soprano studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: The Cunning Little Vixen (Hen, Chorus), Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Newspaperwoman), La Tragédie de Carmen (title role), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Iras), La sonnambula (Teresa), and The Rake's Progress (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Opera North; and performances with the New Jersey Symphony Orchestra, Master Chorale of South Florida, New Triad for Collaborative Arts, and Chorale Le Chateau. She won the vocal division of the 2011 Philadelphia Orchestra Albert M. Greenfield Student Competition.

Anna Davidson (Chorus), from Los
Angeles, is a soprano studying in the opera
program with Marlena Kleinman Malas.
Credits include: *The Cunning Little Vixen*(Rooster, Jay), *Il Signor Bruschino* (Sofia), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Rosina), *Antony and Cleopatra* (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress*(Chorus) for the Curtis Opera Theatre; and

roles for the Chautauqua Institution, Juilliard School, International Vocal Arts Institute, and University of Miami Frost School of Music at Salzburg.

Adam Frandsen (Idomeneo—May 5 and 7; High Priest of Neptune-May 6 and 8), from Copenhagen, Denmark, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: The Cunning Little Vixen (Pasek, Chorus), Les Mamelles de Tirésias (Chorus), and La Tragédie de Carmen (Don José) for the Curtis Opera Theatre; roles for Opera Hedeland, Moores Opera Center, International Vocal Arts Institute in Tel Aviv, Israel; opera scenes for Yale School of Music and Aspen Music Festival and School; and concert performances of Handel's Messiah, Saint-Saëns's Christmas Oratorio, Dubois's Seven Last Words of Christ, and Schubert's Die Schöne Müllerin.

Meredith LaBouff (Chorus) is a soprano from Tenafly, N.J., studying in the voice program with Marlena Kleinman Malas. Credits include: The Cunning Little Vixen (Pasek's Wife, Hen, Chorus), Il Signor Bruschino (Marianna), Les Mamelles de Tirésias (Woman), Il barbiere di Siviglia (Berta), Antony and Cleopatra (Chorus), La sonnambula (Chorus), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; soloist with the Juilliard School's Pre-College Orchestra; and roles for the Chautauqua Institution, Boston University Tanglewood Institute, Académie Internationale d'Eté de Nice, and Dolora Zajick's Institute for Young Dramatic Voices.

Kirsten MacKinnon (Elettra—May 6 and 8), from Burnaby, British Columbia, is a soprano studying in the voice program with Edith Bers, adjunct faculty. Credits include: *The Cunning Little Vixen* (Fox), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Chorus), *La Tragédie de Carmen* (Micaela), *Antony and*

Cleopatra (Octavia), La sonnambula (Lisa), The Rake's Progress (Chorus), Il viaggio a Reims (Maddalena), Wozzeck (Chorus), The Medium (Mrs. Gobineau), and Don Giovanni (Chorus) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia and Vancouver Opera; and concert soloist in Vancouver and Spoleto, Italy.

Jazimina MacNeil (Idamante—May 6 and 8), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas, Credits include: The Cunning Little Vixen (Dog), Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Newspaperwoman), La Tragédie de Carmen (title role), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Charmian), La sonnambula (Teresa), and The Rake's Progress (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Aspen Opera Theater Center; performances at Marlboro Music and at SongFest in Malibu, Calif.; and, as a soloist, Mozart's Requiem with the Westminster Williamson Voices.

Johnathan Ryan McCullough (Chorus), from Sherman Oaks, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: The Cunning Little Vixen (Cricket, Chorus), Il Signor Bruschino (Chorus), Les Mamelles de Turésias (Gendarme), and La Tragédie de Carmen (García) for the Curtis Opera Theatre; roles for Center Stage Opera, Los Angeles Opera, and Opera Camp, presented by LA Opera; opera scenes at SongFest and Pacific Opera Institute; and, as a soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Jarrett Ott (Chorus), from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *The Cunning Little Vixen* (Harasta). *Il* Signor Bruschino (Filiberto), and Les Mamelles de Tirésias (Husband) for the Curtis Opera Theatre; roles for Oberlin In Italy and the Chautauqua Institution; soloist with the West Chester University Symphony Orchestra and Atlantic Symphony Chamber Players in Boston; and performances of Handel's Messiah and Orff's Carmina Burana.

Sean Michael Plumb (Chorus), from Los Angeles, is a baritone studying in the voice program with W. Stephen Smith, adjunct faculty. Credits include: The Cunning Little Vixen (Grasshopper, Chorus), Il Signor Bruschino (Commisario), Les Mamelles de Tirésias (Chorus), and La Tragédie de Carmen (Lillas Pastia) for the Curtis Opera Theatre; performances at the Aspen Music Festival and School, Kennedy Center in Washington, D.C.. and Baryshnikov Arts Center in New York City; on NPR's From the Top; and, as a soloist, with the Los Angeles Opera Orchestra at the GRAMMY Week 2010 Salute to Plácido Domingo.

Kevin Ray (Chorus), from Cornwall, N.Y., is a tenor studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: The Cunning Little Vixen (Mosquito, Schoolmaster, Chorus), La Tragédie de Carmen Don José), Il barbiere di Siviglia (Figaro), Antony and Cleopatra (Agrippa), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims (Don Alvaro), Hozzeck (Chorus), Impressions of Pelléas (Golaud), and Don Giovanni (Masetto) for the Curtis Opera Theatre; and roles for the Merola Opera Program at San Francisco Opera, Santa Fe Opera, Music Academy of the West, Oberlin Opera Theater, Oberlin in Italy, and the Rossini Opera Festival.

Alize Rozsnyai (Ilia—May 6 and 8), from San Diego, is a soprano studying in the voice program with Patricia McCaffrey, adjunct

faculty. Credits include: The Cunning Little Vixen (Lead Hen, Chorus), Les Mamelles de Tirésias (Thérèse, Son), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Chorus), La sonnambula (Lisa), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; roles for the Indiana University Early Music Institute and Aspen Music Festival and School; and, as a soloist, with the Brentwood-Westwood Symphony Orchestra. Cabrillo Chamber Orchestra, San Diego Youth Symphony, Rancho Bernardo High School Orchestra, and University of San Diego Orchestra.

Shir Rozzen (Chorus), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: The Cunning Little Vixen (Forester's Wife, Owl), Il Signor Bruschino (Marianna), Les Mamelles de Tirésias (Chorus), Il barbiere di Siviglia (Berta), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Mother Goose), Il viaggio a Reims (Delia), Wozzeck (Chorus), The Medium (Mrs. Nolan), and Don Giovanni (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, Juilliard School's Pre-College Division, Mannes Preparatory Division, and Thelma Yellin High School of the Arts.

Allison Sanders (Elettra—May 5 and 7), from Memphis, is a soprano studying in the opera program with Marlena Kleinman Malas. She graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: The Cunning Little Vixen (Fox), Les Mamelles de Tirésias (Chorus), Antony and Cleopatra (Cleopatra), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims (La Marchesa Melibea), Wozzeck (Chorus), and Impressions of Pelléas (Geneviève) for the Curtis Opera Theatre; roles for the Opera Company of Philadelphia, Chautauqua Institution, Centro Studi Lirica

in Italy, University of Memphis, and Opera Memphis's summer opera program; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

Sarah Shafer (Ilia—May 5 and 7), from State College, Pa., is a soprano studying in the opera program with Joan Patenaude-Yarnell. She graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: The Cunning Little Vixen (Woodpecker, Hen, Chorus), Il Signor Bruschino (Sofia), Il barbiere di Siviglia (Rosina), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims (Modestina), Wozzeck (Chorus), Impressions of Pelléas (Mélisande), and Don Giovanni (Chorus) for the Curtis Opera Theatre; performances for Marlboro Music, SongFest, and the Vocal Arts Symposium at Colorado College; an appearance on NPR's From the Top; and, as a soloist, concerts with the Master Chorale of South Florida, Richmond Symphony, and State College Choral Society.

Thomas Shivone (Chorus), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: The Cunning Little Vixen (Badger, Parson, Chorus), Il Signor Bruschino (Bruschino senior), Les Mamelles de Tirésias (Presto, Bearded Man), La Tragédie de Carmen (Zuniga), Antony and Cleopatra (Alexas), La sonnambula (Rodolfo), The Rake's Progress (Keeper of the Madhouse), Wozzeck (Chorus), The Medium (Toby), and Don Giovanni (Masetto) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy; and, as a soloist, Handel's Messiah with the Master Chorale of South Florida and Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

Diego Silva (Arbace), from Mexico City, is a tenor studying in the voice program with Marlena Kleinman Malas. Credits include: The Cunning Little Vixen (Chorus), Il Signor Bruschino (Florville, Bruschino junior), Les Mamelles de Tirésias (Lacouf, Journalist), Il barbiere di Siviglia (Almaviva), Antony and Cleopatra (Eros), La sonnambula (Elvino), The Rake's Progress (Sellem), Il viaggio a Reims (Cavaliere Belfiore), Wozzeck (Der Narr), and Don Giovanni (Don Ottavio) for the Curtis Opera Theatre; roles for the International Vocal Arts Institute in Montreal and International Opera Summer Program in Saltillo, Mexico; and, as soloist, concerts with the Bellas Artes Orchestra, Acapulco Philharmonic, and Coyoacán, Minería, and Aguascalientes symphony orchestras.

Joshua Stewart (High Priest of Neptune-May 5 and 7; Idomeneo—May 6 and 8), from New Orleans, is a tenor studying in the opera program with Fred Carama, adjunct faculty. He graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Husband), Il barbiere di Siviglia (Almaviva), Antony and Cleopatra (Caesar, Messenger), La sonnambula (Chorus), The Rake's Progress (Tom Rakewell), Il viaggio a Reims (Conte di Libenskof), Wozzeck (Hauptmann), and Don Giovanni (Don Ottavio) for the Curtis Opera Theatre; soloist with the Master Chorale of South Florida and Westminster Williamson Voices; and roles for Music Academy of the West, Centro Studi Lirica in Italy, Intermezzo Young Artist Development Program, and New Orleans Center for Creative Arts.

Ashley Thouret (Chorus), from Toronto, is a soprano studying in the opera program with Marlena Kleinman Malas. She graduated from the voice program with a Bachelor of Music degree in 2009. Credits

include: Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Chorus), La Tragédie de Carmen (Micaela), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Anne Trulove), Il viaggio a Reims (Servant), Wozzeck (Chorus), Impressions of Pelléas (Mélisande), and Don Giovanni (Zerlina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concerts and recitals with several orchestras and organizations in the Toronto and Philadelphia areas.

Mikael Eliasen, artistic director of the Curtis Opera Theatre, The Hirsig Family Head-of-Department Chair in Vocal Studies

Danish-born coach and accompanist Mr. Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol. Israel, Irish Radio and Television, London Records, MHS, and Supraphon. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice Program during the summers.

Ralph Batman, managing director of Vocal Studies and the Curtis Opera Theatre

Ralph Batman joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

Production Credits

Assistant Conductor — Francesco Lecce-Chong

Assistant Director — Stephanie Derrick

Musical Preparation — Danielle Orlando, principal opera coach;

Donald St. Pierre, Tiziana Descano

Rehearsal Pianists — Donald St. Pierre, Tiziana Descano, Rebecca P. Mordo

Italian Diction — Corradina Caporello

Stage Manager — Wesley Reid

Assistant Stage Manager — Asaki Kuruma

Hair and Makeup — Giacomina Pluma

Resident Wardrobe Supervisor — Rita Squitiere

Projected Title Operator — Rebecca P. Mordo

Scenery Construction and Installation — Proof Productions, Inc.



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ABOUT CURTIS

The **Curtis Institute of Music** educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis provides its 165 students with personalized attention from a celebrated faculty. Curtis's distinctive "learn by doing" approach, with its busy schedule of performances, has produced an impressive number of notable artists since the school's founding in 1924. Celebrated alumni range from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, and Lang Lang.

Curtis provides full-tuition scholarships to all students, and admissions are based on artistic promise alone. Students may pursue a Diploma or a Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or a Professional Studies Certificate. In a uniquely nurturing environment, the school's superb faculty encourages students to grow as artists, as members of the Curtis community; as musical leaders, and as advocates for their art form.

The Curtis Symphony Orchestra has been called "an orchestra that any city would be lucky to have as its professional ensemble" *Philadelphia Inquirer*. The orchestra presents three concerts annually under the direction of eminent conductors in Verizon Hall at the Kimmel Center, as well as frequent concerts at New York's Carnegie Hall. Visiting conductors—such as Charles Dutoit, Simon Rattle, and Michael Tilson Thomas—also lead the Curtis Symphony Orchestra in readings of major repertoire. This professional training, under the direction of Otto-Werner-Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad.

The Curtis Opera Theatre, under the artistic direction of Mikael Eliasen, is the performing entity of the Curtis Vocal Studies Department. Each season the Curtis Opera Theatre presents at least four fully staged productions, working with established professional directors and designers who create fresh interpretations of standard repertoire and contemporary works. All of the department's twenty-five voice and opera students are cast repeatedly each season, providing them a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper. Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

The **Student Recital Series** offers more than one hundred free public performances each season. Students perform solo and chamber works in Field Concert Hall almost every Monday. Wednesday, and Friday night throughout the school year, with additional recitals in the spring. Curtis's student recitals make 24,000 free seats available to Philadelphians every year. For a weekly schedule, consult www.curtis.edu or call the Student Recital Hotline at 215 893-5261.

Learn more about Curtis performances, faculty, and admissions at www.curtis.edu.



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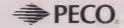


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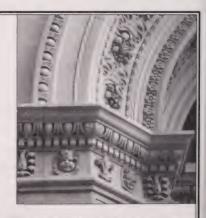
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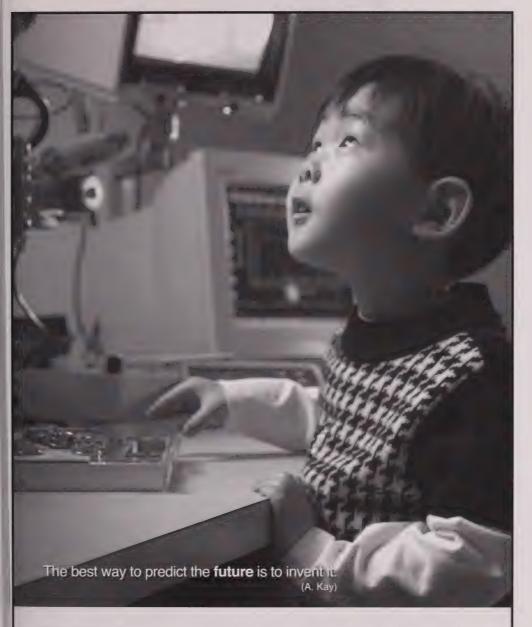
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New Ideas'

Sunday, March 20, 2011 at 3:00 p.m.[†]
Disella Làrusdóttir, soprano; Benjamin Beilman, violin; Teng Li, viola; Susan Babini, cello; Bridget Kibbey, harp; Jasmine Choi, flute; Don Liuzzi, percussion; & Debra Scurto-Davis, piano Holst, Aaron Jay Kernis, Lou Harrison, & Dohnányi

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Saturday, April 9, 2011 at 11:00 a.m.*
Charlotte Blake Alston, narrator; Kristin Lee, violin; Benito Meza, clarinet; Natalya Rose Vrbsky, bassoon; Stanford Thompson, trumpet; Alexandre Moutouzkine, piano; & Micah Chambers-Goldberg, animation Martinu, Poulenc, & Stravinsky

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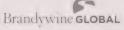
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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-SEVENTH STUDENT RECITAL Friday, May 6 at 5:15 p.m. Field Concert Hall

Sonata for Trumpet and Piano

Allegro appassionato Adagio, molto cantabile Allegro agitato

> Kai Cataldo, trumpet Vinay Parameswaran, piano

Zigeunerweisen, Op. 20 Carmen Fantasy, Op. 25

> Ze Yu Li, violin Hugh Sung, piano

Karl Pilss (1902–79)

Pablo de Sarasate (1844–1908)

Trio No. 2 in C major, Op. 87

Johannes Brahms (1833–97)

Allegro

Andante con moto Scherzo: Presto

Finale: Allegro giocoso

Maia Cabeza, violin Tessa Seymour, cello Teo Gheorghiu, piano

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The Brahms trio was prepared by Pamela Frank and Meng-Chieh Liu.

PERFORMERS

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Kai Cataldo, from Saint Paul, Minn., is a student of David Bilger and entered Curtis in 2009.

Teo Gheorghiu, from Zurich, Switzerland, is a student of Gary Graffman and entered Curtis in 2010.

Ze Yu Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Vinay Parameswaran (Conducting), from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and entered Curtis in 2010.

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, May 6 at 8 p.m. Field Concert Hall

J. S. Bach Suite No. 1 in G major for Violoncello, BWV 1007

Louisa Womack, double bass

Bartók Quartet No. 6

Old City String Quartet:

Joel Link, violin Bryan A. Lee, violin

Milena Pajaro-van de Stadt, viola ('10)

Camden Shaw, cello ('10)

Brahms Trio No. 2 in C major, Op. 87

Nikki Chooi, violin Eric Han, cello Ran Jia, piano

Paganini Caprice in A minor for Violin, Op. 1, No. 5, transcribed to D minor by Leon Raby

Ayane Kozasa, viola

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

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The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-EIGHTH STUDENT RECITAL Friday, May 6 at 8 p.m. Field Concert Hall

Caprice in A minor for Violin, Op. 1, No. 5 transcribed to D minor by Leon Raby

Ayane Kozasa, viola

Nicolò Paganini (1782–1840)

Suite No. 1 in G major for Violoncello, BWV 1007

Johann Sebastian Bach (1685–1750)

Prélude

Allemande

Courante

Sarabande

Menuett Gigue

Louisa Womack, double bass

Quartet No. 6

Mesto-Vivace

Mesto-Marcia

Mesto-Burletta: Moderato

Mesto

Béla Bartók (1881–1945)

Old City String Quartet:
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

The Old City String Quartet, recipient of the Milka String Quartet Award at the Curtis Institute of Music in 2009 and 2010, dedicates this evening's performance in memory of Milka Markow-Totevy.

INTERMISSION

Trio No. 2 in C major, Op. 87

Allegro Andante con moto

Scherzo: Presto

Finale: Allegro giocoso

Nikki Chooi, violin Eric Han, cello Ran Jia, piano Johannes Brahms

(1833-97)

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COACH

The Brahms trio was prepared by Meng-Chieh Liu.

PERFORMERS

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Ran Jia, from Shanghai, is a student of Gary Graffman and entered Curtis in 2004.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Bryan A. Lee, from Radnor, Pa., is a student of Pamela Frank and entered Curtis in 2005.

Joel Link, from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Milena Pajaro-van de Stadt (Viola '10), from Jacksonville, Fla., is a student of Misha Amory, Roberto Díaz, and Michael Tree and entered Curtis in 2006.

Camden Shaw (Cello '10), from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Louisa Womack, from Rochester, N.Y., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2010.

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NEXT STUDENT RECITAL Saturday, May 7 at 8 p.m. Field Concert Hall

Mozart Divertimento in E-flat major, K. 563

Nikki Chooi, violin Marina Thibeault, viola Peter Wiley, cello ('74)

Schumann Davidsbündlertänze, Op. 6

Michelle Cann, piano

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CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-NINTH STUDENT RECITAL Saturday, May 7 at 8 p.m. Field Concert Hall

Davidsbündlertänze, Op. 6

Lebhaft

Innig

Mit Humor

Ungeduldig

Einfach

Sehr rasch

Nicht schnell

Frisch

Lebhaft

Balladenmäßig: Sehr rasch

Einfach

Mit Humor

Wild und lustig

Zart und singend

Frisch

Mit gutem Humor

Wie aus der Ferne

Nicht schnell

Michelle Cann, piano

INTERMISSION

Robert Schumann (1810–56)

Divertimento in E-flat major, K. 563 Wolfgang Amadeus Mozart

Allegro

(1756-91)

Adagio

Menuetto: Allegro

Andante

Menuetto: Allegretto

Allegro

Nikki Chooi, violin Marina Thibeault, viola Peter Wiley, cello

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Marina Thibeault, from Québec City, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2007.

Peter Wiley (Cello '74), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Sunday, May 8 at 3 p.m. Graduation Recital—Daniel Razionale, organ Field Concert Hall

J. S. Bach Toccata in E major, BWV 566

Duruslé Prélude, adagio et choral varié sur le thème

du "Veni Creator," Op. 4

Franck Grande pièce symphonique, Op. 17

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CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

ONE-HUNDREDTH STUDENT RECITAL Graduation Recital—Daniel Razionale, organ Sunday, May 8 at 3 p.m.
Field Concert Hall

Toccata in E major, BWV 566

Johann Sebastian Bach (1685–1750)

Grande pièce symphonique, Op. 17

César Franck

Andantino serioso—Allegro non troppo e maestoso

(1822 - 90)

Andante-Allegro

Andante—Allegro non troppo e maestoso

INTERMISSION

Prélude, adagio et choral varié sur le thème du "Veni Creator," Op. 4 Maurice Duruflé (1902–86)

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMER

Daniel Razionale, from Ardmore, Pa., is a student of Alan Morrison and entered Curtis in 2007. He is the Dr. Mi-Wha Lee Fellow.

NEXT STUDENT RECITAL Sunday, May 8 at 8 p.m. Field Concert Hall

Michael Djupstrom The Seahorse and the Crab

Elizabeth Reiter, narrator Matthew Ebisuzaki, trumpet John-Henry Crawford, cello Mari Yoshinaga, percussion Michael Djupstrom, piano

Walimai

Milena Pajaro-van de Stadt, viola ('10) Michael Djupstrom, piano

Mozart

Adagio in E major, K. 261 Rondo in B-flat major, K. 269 Jung Min Choi, violin

Suite from L'Histoire du soldat

Jungeun Kim, piano

Stravinsky

Juyong You, clarinet
Wenmin Zhang, bassoon
Sara Huebner, trumpet
Ryan Seay, trombone
Yi Fei Fu, percussion
Justin Lamb-Budge, violin
Nathaniel West, double bass
Joshua Gersen, conductor (210)

(continued)

NEXT STUDENT RECITAL (CONTINUED)

Ya-Jhu Yang About a Butterfly

Zoë Martin-Doike, violin Ya-Jhu Yang, piano

Étude for Two Trumpets and Two Cellos

George Goad, trumpet Rosie Turner, trumpet John-Henry Crawford, cello Gabriel Cabezas, cello

Rain Out at Sea

Elizabeth Reiter, soprano Amalia Hall, violin

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CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

ONE-HUNDRED-FIRST STUDENT RECITAL Sunday, May 8 at 8 p.m.
Field Concert Hall

Étude for Two Trumpets and Two Cellos

Ya-Jhu Yang (b. 1984)

George Goad, trumpet Rosie Turner, trumpet John-Henry Crawford, cello Gabriel Cabezas, cello

About a Butterfly

Yang

Zoë Martin-Doike, violin Ya-Jhu Yang, piano

Walimai

Michael Djupstrom

(b. 1980)

Milena Pajaro-van de Stadt, viola Michael Djupstrom, piano

Rain Out at Sea

Yang

What It Would Be: To See You Never—A Tale

A Tale Request

After Aristotle

He Writes of His First Love

That Summer

What It Would Be: Three Guesses

Elizabeth Reiter, soprano Amalia Hall, violin

The Seahorse and the Crab

Djupstrom

Elizabeth Reiter, narrator Bile Zhang, flute Matthew Ebisuzaki, trumpet John-Henry Crawford, cello Mari Yoshinaga, percussion Michael Djupstrom, piano

INTERMISSION

Adagio in E major, K. 261 Rondo in B-flat major, K. 269

Wolfgang Amadeus Mozart (1756–91)

Jung Min Choi, violin Jungeun Kim, piano

Suite from L'Histoire du soldat

Igor Stravinsky (1882–1971)

The Soldier's March
Music to Scene I
Music to Scene II
The Royal March
The Little Concert
Tango—Waltz—Ragtime
The Devil's Dance
Great Chorale
Triumphal March of the Devil

Juyong You, clarinet
Wenmin Zhang, bassoon
Sara Huebner, trumpet
Ryan Seay, trombone
Yi Fei Fu, percussion
Justine Lamb-Budge, violin
Nathaniel West, double bass
Joshua Gersen, conductor

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COACH

The Stravinsky suite was prepared by David Bilger.

COMPOSERS

Michael Djupstrom, from White Bear Lake, Minn., is a student of Richard Danielpour and entered Curtis in 2009.

Ya-Jhu Yang, from Taipei, Taiwan, is a student of Jennifer Higdon and entered Curtis in 2009.

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Matthew Ebisuzaki, from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Milena Pajaro-van de Stadt | Viola '10 |, from Jacksonville, Fla., is a student of Misha Amory, Roberto Diaz, and Michael Tree and entered Curtis in 2006.

Elizabeth Reiter, from Chicago, is a student of Marlena Kleinman Malas and entered Curtis in 2008.

Ryan Seay, from Denver, is a student of Nitzan Haroz and entered Curtis in 2007.

Rosie Turner, from Sydney, Australia, is a student of David Bilger and entered Curtis in 2009.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Wenmin Zhang, from Beijing, is a student of Daniel Matsukawa and entered Curtis in 2007.

Joshua Gersen (Conducting '10)

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

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There are no student recitals scheduled for Monday, May 9 or Tuesday, May 10. The next student recital will be Wednesday, May 11 at 8 p.m.



2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

ONE-HUNDRED-SECOND STUDENT RECITAL Curtis Collegium with Matthew Glandorf, conductor Wednesday, May 11 at 8 p.m.
Field Concert Hall

Concerto in E minor, Op. 5, No. 3

Evaristo Felice Dall'Abaco (1675–1742)

Allegro
Adagio cantabile—
Presto assai—
Largo—
Passepied

Bile Zhang, flute Ike See, violin Curtis Collegium Matthew Glandorf, conductor

Gloria in excelsis Deo, HWV Deest

George Frideric Handel (1685–1759)

Gloria in excelsis Deo
Et in terra pax
Laudamus te
Domine Deus
Qui tollis peccata mundi
Quoniam tu solus sanctus

Alize Rozsnyai, soprano Curtis Collegium Matthew Glandorf, conductor

INTERMISSION

Battalia: Sonata di marche

Heinrich Ignaz Franz von Biber (1644–1704)

Sonata: Allegro

Die liederliche Gesellschaft

von allerley Humor: Allegro

Presto

Der Mars

Presto

Aria

Die Schlact

Lamento der Verwundten Musquetirer: Adagio

Curtis Collegium

Matthew Glandorf, conductor

Concerto in D minor

Andante e spiccato

Alessandro Marcello

(1669-1747)

Adagio

Presto

Alexandra von der Embse, oboe Curtis Collegium Matthew Glandorf, conductor

Les Caractères de la danse

Jean-Féry Rebel (1666-1747)

Prélude—Courante—Menuet— Bourée—

Chaconne-Sarabande-Gigue-Rigaudon-

Passepied—Gavotte—Sonate—Loure-

Musette-Sonate

Curtis Collegium Matthew Glandorf, conductor

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SOLOISTS

Alize Rozsnyai, from San Diego, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

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CURTIS COLLEGIUM

Violin

Benjamin Beilman

Maia Cabeza

Zoë Martin-Doike

Katya Poplyansky

Ike See ('08)

Viola

Zoë Martin-Doike

Marina Thibeault

Cello

Branson Yeast

Double Bass

Timothy Dilenschneider

Flute

Bile Zhang

Ohne

Alexandra von der Embse

Bassoon

Julia Harguindey

Harpsichord

Caroline Robinson

Ya-Jhu Yang

Conductor

Matthew Glandorf (Organ '91),

faculty

NEXT STUDENT RECITAL

Thursday, May 12 at 5:15 p.m.

Graduation Recital: Adedeji Bailes Ogunfolu, horn

Field Concert Hall

Bozza En forêt

Hindemith Sonata for Horn and Piano (1939)

Planel Légende

Adedeji Bailes Ogunfolu, horn

Lio Kuokman, piano (Conducting '09)

Mozart Quintet in E-flat major, K. 407

Adedeji Bailes Ogunfolu, horn Kensho Watanabe, violin Jessica T. Chang, viola Ayane Kozasa, viola

Natalie Helm, cello

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2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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ONE-HUNDRED-THIRD STUDENT RECITAL Graduation Recital—Adedeji Bailes Ogunfolu, horn Thursday, May 12 at 5:15 p.m. Field Concert Hall

Légende

Robert Planel (1908–94)

Sonata for Horn and Piano (1939)

Paul Hindemith

Mäßig bewegt Ruhig bewegt

Lebhaft

(1895–1963)

En forêt

Eugène Bozza (1905–91)

Adedeji Bailes Ogunfolu, horn Lio Kuokman, piano

Quintet in E-flat major, K. 407

Wolfgang Amadeus Mozart (1756–91)

Allegro Andante Allegro

> Adedeji Bailes Ogunfolu, horn Kensho Watanabe, violin Jessica T. Chang, viola Ayane Kozasa, viola Natalie Helm, cello

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This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Adedeji Bailes Ogunfolu, from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007. He is the John S. and James L. Knight Foundation Fellow.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Natalie Helm, from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Kensho Watanabe (Conducting), from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

Lio Kuokman (Conducting '09), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Thursday, May 12 at 8 p.m.

Graduation Recital: Wenmin Zhang, bassoon

Field Concert Hall

Devienne Sonata in G minor, Op. 24, No. 5

Wenmin Zhang, bassoon

Alexander Jacobsen, double bass

Dupuy Quintet

Wenmin Zhang, bassoon Rebecca Anderson, violin Kensho Watanabe, violin Junping Qian, viola

Jiyoung Lee, cello

Garfield Quartet No. 3 (Suite No. 2)

Wenmin Zhang, bassoon

Lifan Zhu, violin Junping Qian, viola

Xin Shi, cello

Françaix Divertissement for Bassoon and Strings

Wenmin Zhang, bassoon Barbora Kolářová, violin Kensho Watanabe, violin

Hyo Bi Sim, viola Jiyoung Lee, cello

Alexander Jacobsen, double bass

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261.

CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

ONE-HUNDRED-FOURTH STUDENT RECITAL Graduation Recital—Wenmin Zhang, bassoon Thursday, May 12 at 8 p.m.

Field Concert Hall

Sonata in G minor, Op. 24, No. 5

Allegro con espressione

Adagio

Rondeau: Allegro

Wenmin Zhang, bassoon Alexander Jacobsen, double bass

Quintet

Allegro moderato Andante Rondo—Allegro Édouard Dupuy (1770–1822)

François Devienne

(1759 - 1803)

Wenmin Zhang, bassoon Rebecca Anderson, violin Kensho Watanabe, violin Junping Qian, viola Jiyoung Lee, cello

INTERMISSION

Quartet No. 3 (Suite No. 2)

Dreaming

Morning Serenade

Practice

Work

Finale: Play

Wenmin Zhang, bassoon Lifan Zhu, violin Junping Qian, viola Xin Shi, cello Bernard Garfield (b. 1924)

Divertissement for Bassoon and Strings

Vivace

Lento

Vivo assai

Allegro

Wenmin Zhang, bassoon
Barbora Kolářová, violin
Kensho Watanabe, violin
Hyo Bi Sim, viola
Jiyoung Lee, cello
Alexander Jacobsen, double bass

Jean Françaix (1912–97)

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PERFORMERS

Wenmin Zhang, from Beijing, is a student of Daniel Matsukawa and entered Curtis in 2007. He is a Horace W. Goldsmith Fellow.

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Barbora Kolářová, from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Jiyoung Lee, from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and entered Curtis in 2009.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Hyo Bi Sim, from Seoul, is a student of Roberto Díaz and entered Curtis in 2005.

Kensho Watanabe (Conducting), from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, May 13 at 5:15 p.m. Dean's Honors Recital Field Concert Hall

Beethoven Sonata No. 23 in F minor, Op. 57

("Appassionata") Haochen Zhang, piano

Ligeti Six Bagatelles

Patrick Williams, flute Beverly Wang, oboe

Stanislav Chernyshev, clarinet Julia Harguindey, bassoon Sydney Braunfeld, horn

Mey Musique de tables

Ted Babcock, percussion Yi Fei Fu, percussion Mari Yoshinaga, percussion

Tower String Force

Nikki Chooi, violin

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CURTISINSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

ONE-HUNDRED-FIFTH STUDENT RECITAL

Dean's Honors Recital Friday, May 13 at 5:15 p.m. Field Concert Hall

Musique de tables

Thierry de Mey (b. 1956)

Ted Babcock, percussion Yi Fei Fu, percussion Mari Yoshinaga, percussion

String Force

Joan Tower (b. 1938)

György Ligeti

(1923 - 2006)

Nikki Chooi, violin

Six Bagatelles

Allegro con spirito Rubato: Lamentoso Allegro grazioso Presto ruvido

Adagio: Mesto (Béla Bartók in memoriam)

Molto vivace: Capriccioso

Patrick Williams, flute Beverly Wang, oboe Stanislav Chernyshev, clarinet Julia Harguindey, bassoon Sydney Braunfeld, horn

Sonata No. 23 in F minor, Op. 57 ("Appassionata")

Ludwig van Beethoven (1770–1827)

Allegro assai Andante con moto Allegro ma non troppo

Haochen Zhang, piano

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This afternoon's program will be performed without intermission.

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Sydney Braunfeld, from Hurley, N.Y., is a student of Jennifer Montone and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Julia Harguindey, from Montréal, is a student of Daniel Matsukawa and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005.

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FINAL STUDENT RECITAL Friday, May 13 at 8 p.m. Dean's Honors Recital Field Concert Hall

Works by L. Boulanger, Françaix, Messiaen, Poulenc, Ravel, and Gabriella Smith

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NEXT SEASON AT CURTIS

Visit www.curtis.edu this summer for details on the 2011–12 season of the Curtis Symphony Orchestra, Curtis Opera Theatre, Alumni Recital Series, and more.

Subscriptions will be available through www.curtis.edu and the Curtis Ticket Office, (215) 893-7902.

CURTIS INSTITUTE OF MUSIC

2010-11 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

ONE-HUNDRED-SIXTH STUDENT RECITAL Dean's Honors Recital Friday, May 13 at 8 p.m. Field Concert Hall

Pie Jesu

Lili Boulanger (1893 - 1918)

Sarah Shafer, soprano Rebecca Anderson, violin Justine Lamb-Budge, violin Ayane Kozasa, viola Sarah Rommel, cello Elizabeth Anne White, harp Patrick Kreeger, organ Vinay Parameswaran, conductor

Sonatine

Modéré

Mouvement de menuet

Animé

Alexander Ullman, piano

String Trio

Allegretto vivo

Scherzo: Vivo Andante

Rondo: Vivo

Elizabeth Fayette, violin

Amanda Verner, viola Jeong-Hyoun Lee, cello

Maurice Ravel

(1875 - 1937)

Jean Françaix (1912 - 97)

Poèmes pour Mi

Action de grâces

Paysage

La maison

Épouvante

L'Épouse

Ta voix

Les deux guerriers

Le collier

Prière exaucée

Kirsten MacKinnon, soprano Mikael Eliasen, piano

INTERMISSION

Kisiabaton

Gabriella Smith (b. 1991)

Olivier Messiaen

(1908 - 92)

Alexandra von der Embse, oboe Justine Lamb-Budge, violin Rebecca Anderson, violin Ayane Kozasa, viola Gabriel Cabezas, cello

Sonata for Trumpet, Horn, and Trombone

Allegro moderato

Andante

Rondeau

Francis Poulenc (1899–1963)

Matthew Ebisuzaki, trumpet Katherine Jordan, horn Blair Bollinger, trombone

La Valse

Maurice Ravel (1875–1937)

Michelle Naughton, piano Christina Naughton, piano Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COMPOSER

Gabriella Smith, from El Cerrito, Calif., is a student of David Ludwig and entered Curtis in 2009.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Matthew Ebisuzaki, from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Elizabeth Fayette, from Shoreham-Wading River, N.Y., is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2006.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Kirsten MacKinnon, from Burnaby, British Columbia, is a student of Edith Bers, adjunct faculty, and entered Curtis in 2008.

Christina Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Michelle Naughton, from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and Ignat Solzhenitsyn and entered Curtis in 2009.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Elizabeth Anne White, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Blair Bollinger (Trombone '86), faculty

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

If students study with more than one faculty member, their teachers are listed alphabetically.

Φ

This is the final performance of the 2010–11 Student Recital Series. The 2011–12 series begins on Monday, October 10 at 8 p.m.



CURTIS INSTITUTE OF MUSIC

SEVENTY-EIGHTH
COMMENCEMENT
AND CONFERRING
OF DEGREES

Field Concert Hall

Saturday, May Fourteenth, in the Year Two Thousand and Eleven at Eleven O'clock in the Morning

THE STAR-SPANGLED BANNER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?

GRADUATION MARSHALS

Michelle Cann Jessica T. Chang Patrick Kreeger Daniel Hanul Lee

ORDER OF CEREMONY

PRELUDE

Duo en cors de chasse sur la trompette Jean-François Dandrieu (1682–1738)

Wesley Parrott ('74), organ

PROCESSIONAL

Prelude to a Te Deum

Marc-Antoine Charpentier (1643–1704)

Wesley Parrott ('74), organ

NATIONAL ANTHEM
"The Star-Spangled Banner"

ADDRESSES

Introduced by Roberto Díaz (Viola '84), President

Graduating students Elizabeth Fayette (Violin) and Daniel Shapiro (Composition)

The Honorable Edward G. Rendell, former Governor of the Commonwealth of Pennsylvania

CONFERRING OF HONORARY DEGREES by H. F. "Gerry" Lenfest, Chairman

Doctor of Music (Honoris Causa)

Hon. Edward G. Rendell Charles Dutoit

PRESENTATION OF AWARDS AND PRIZES by Roberto Díaz (Viola '84), President

Joan Hutton Landis Award for Excellence in Academics

Named for emerita faculty member Joan Hutton Landis, who, as chair of the Liberal Arts Department for twenty-four years, was an inspiring teacher, mentor, and avid supporter of young musicians' careers

Michelle Naughton (Piano)

Charles Miller Prize: The Sergei Rachmaninoff Award

Created by longtime Curtis patron Charles Miller to honor outstanding musicians through named prizes—the Fritz Kreisler Award for violin, the Sergei Rachmaninoff Award for piano, and the Alfredo Casella Award for composition—awarded on a rotating basis to students who have excelled in these areas

Yekwon Sunwoo (Piano), in absentia

Festorazzi Prizes

Established by the estate of Marguerite Festorazzi to recognize promising voice and piano students

Christina Naughton (Piano)

Michelle Naughton (Piano)

Milka Violin Artist Prize

Supported by Georges Markow-Totevy and the Markow-Totevy Foundation in memory of Milka Markow-Totevy to recognize a graduating violinist committed to participating in international violin competitions during the year after graduation

Elizabeth Fayette (Violin)

Alumni Awards

Gianna Rolandi (Voice '74, Opera '75) Joseph Silverstein (Violin '50)

Christian R. and Mary F. Lindback Foundation Award for Distinguished Teaching

Given in recognition of outstanding service in stimulating and guiding the intellectual development of students at the Curtis Institute of Music

Mikael Eliasen, artistic director of the Curtis Opera Theatre and Hirsig Family Head-of-Department Chair in Vocal Studies

INTERLUDE

Offrande au Saint-Sacrement

Olivier Messiaen (1908–92)

Wesley Parrott ('74), organ

AWARDING OF CERTIFICATES AND DIPLOMAS AND CONFERRING OF DEGREES IN COURSE by Roberto Díaz (Viola '84), President John Mangan, Vice President and Dean assisted by Paul Bryan (Trombone '93), Registrar and Associate Dean of Academic Affairs

Certificate

Viola

Milena Inès Pajaro-van de Stadt

Cello

Camden Shaw

Horn

Sydney M. Braunfeld

Diploma

Composition Michael Djupstrom Daniel Shapiro Ya-Jhu Yang

Viola

Rachel Marie Kuipers

Trumpet Rosie Turner

Tuba Jason Wayne Doherty

Bachelor of Music

Organ

Daniel Louis Razionale

Piano

Ran Jia

Christina Naughton

Michelle Naughton

Yekwon Sunwoo, in absentia

Violin

Elizabeth Fayette

Zenas Hsu

Brvan Lee

Joel Christopher Valls Link

Viola

Jinsun Hong

Hyobi Sim

Marina Thibeault

Cello

Hyun-Jung Ban, in absentia

Natalie Virginia Helm

Jiyoung Lee

Christopher Branson Yeast

Double Bass

Derek Alexander Zadinsky

Harp

Madeline G. Plood

Flute Sonora Tive Slocum

Clarinet Kelly Ann Coyle

Bassoon Rae Feldcamp Wenmin Zhang

Horn Adedeji Bailes Ogunfolu

Trumpet Matthew Yasuji Ebisuzaki

Trombone Ryan Seay

Master of Music in Opera

Allen Jonathan Boxer, in absentia Ashley Alleyne Thouret

WELCOME TO THE NEW ALUMNI Plato S. Karayanis (Voice '56, Chairman, Alumni Council

CLOSING REMARKS Roberto Díaz (Viola '84), President

RECESSIONAL AND POSTLUDE

Final Louis Vierne from Symphony No. 1 in D minor, Op. 14 (1870–1937)
Wesley Parrott ('74), organ



Thursday, May 19, 2011, at 7 p.m.

Home of Cheryl and Eric Baranes, Paris

Il tramonto

Ottorino Respighi (1879–1936)

Jazimina MacNeil, mezzo-soprano Amalia Hall, violin Ike See, violin Jessica T. Chang, viola Nathan Vickery, cello

Quartet in C major, Hob. III:57

Vivace

Adagio

Menuetto

Adagio Presto

Joseph Haydn (1732–1809)

Amalia Hall, violin Pamela Frank, violin Jessica T. Chang, viola Nathan Vickery, cello

"So Pretty"

"Civet à toute vitesse" from La Bonne cuisine

"A Simple Song" from Mass

"Somewhere" from West Side Story

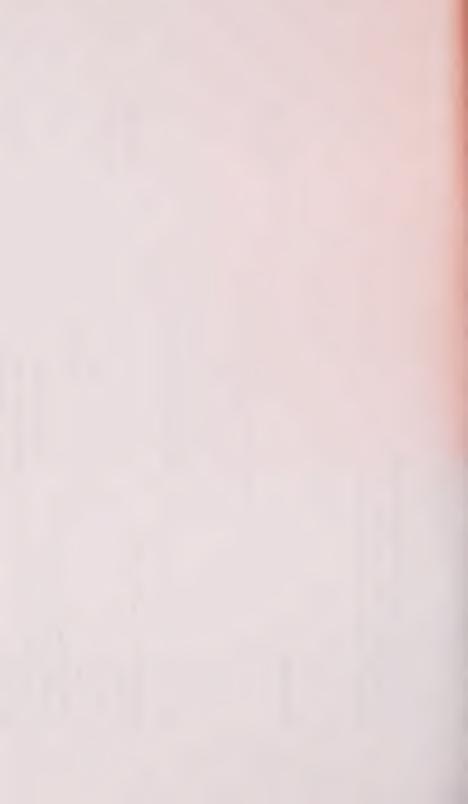
Jazimina MacNeil, mezzo-soprano Mikael Eliasen, piano

•

This evening's program will be performed without intermission.

Leonard Bernstein ('41)

(1918-90)



Friday, May 20, 2011, at 12:15 p.m. Les Invalides, Paris

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Il tramonto

Ottorino Respighi (1879-1936)

Jazimina MacNeil, mezzo-soprano
Amalia Hall, violin
Ike See, violin
Jessica T. Chang, viola
Nathan Vickery, cello

"So Pretty"

Leonard Bernstein ('41)

1918 90

Civet à toute vitesse from La Bonne cuisine

"A Simple Song" from Mass

"Somewhere" from West Side Story

Jazimina MacNeil, mezzo-soprano Mikael Eliasen, piano

Quartet No. 8 in C minor, Op. 110

Dmitri Shostakovich (1906 -75)

Largo—
Allegro molto
Allegretto
Largo
Largo

Ike See, violin Amalia Hall, violin Jessica T. Chang, viola Nathan Vickery, cello

•

This afternoon's program will be performed without intermission.



Friday, May 20, 2011, at 8 p.m.

Les Invalides, Paris

Adagio from Quartet in B minor, Op. 11

Samuel Barber ('34) (1910–81)

Amalia Hall, violin Ike See, violin Jessica F. Chang, viola Nathan Vickery, cello

Quartet No. 8 in C minor, Op. 110

Dmitri Shostakovich (1906–75)

Largo
Allegro molto
Allegretto
Largo
Largo

Ike See, violm Amaha Hall, violm Jessica 1 Chang, viola Nathan Vickery, cello

INTERMISSION

Aftermath

Ned Rorem ('44)

(b. 1923)

The Drum
Tygers of Wrath

The Fury of the Aerial Bombardment

The Park Sonnet LXIV

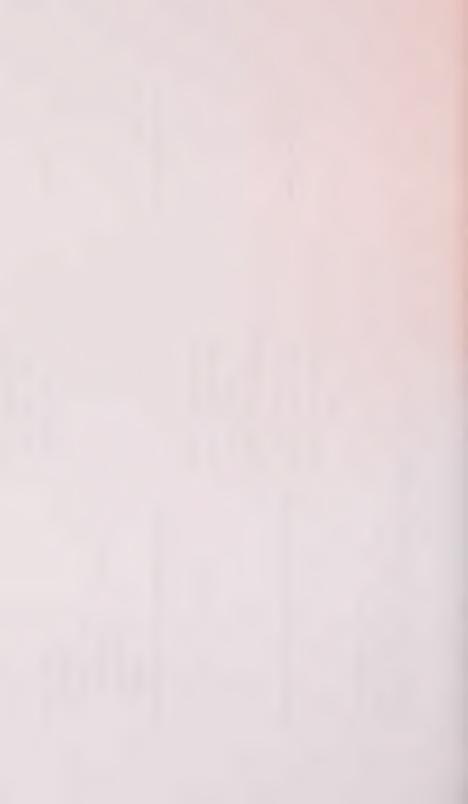
On His Seventy-Fifth Birthday

Grief

Remorse for Any Death

Losses Then

> Jazimina MacNeil, mezzo-soprano Pamela Frank, violin Nathan Vickery, cello Mikael Eliasen, piano



Sunday, May 22, 2011, at 7:30 p.m.

Holy Trinity Church, Weston, Hertfordshire, United Kingdom

Quartet in C major, Hob. III:57

Vivace

Adagio

Menuetto

Adagio Presto

Joseph Haydn (1732–1809)

Amaha Hall, violin Pamela Frank, violin Jessica T. Chang, viola Nathan Vickery, cello

Quartet No. 8 in C minor, Op. 110

Largo-

 $\Delta {\rm llegro\ molto}$

Allegretto

Largo-

Largo

Dmitri Shostakovich (1906–75)

Ike See, violin Amalia Hall, violin Jessica T. Chang, viola Nathan Vickery, cello

INTERMISSION

Aftermath

The Drum

Tygers of Wrath

The Fury of the Aerial Bombardment

The Park

Sonnet LXIV

On His Seventy-Fifth Birthday

Grief

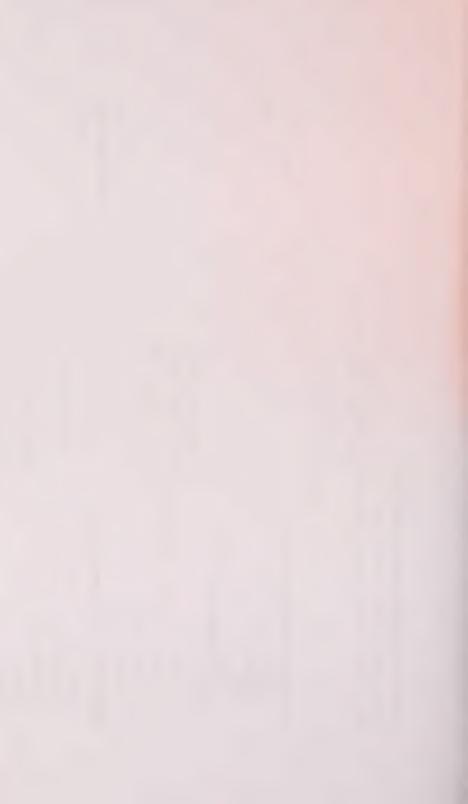
Remorse for Any Death

Losses

Then

Ned Rorem ('44) (b. 1923)

Jazimina MacNeil, mezzo-soprano Pamela Frank, violin Nathan Vickery, cello Mikael Eliasen, piano



Friday, May 27, 2011, at 8 p.m.

Auditori Teulada-Moraira Infanta Leonor, Teulada-Moraira, Spain

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Quartet in C major, Hob. III:57

Vivace

Adagro

Menuetto

Adagio Presto

Joseph Haydn 1732-1809

Amaha Hall, violin Painela Frank, violin Jessica T. Chang, viola Nathan Vickery, cello

Siete canciones populares españolas

El paño moruno

Seguidilla murciana

Asturiana

Jota

Nana

Canción

Polo

Manuel de Falla (1876-1946)

(1918 - 90)

"So Pretty" Leonard Bernstein '11

"Civet à toute vitesse" from La Bonne cuisine

"A Simple Song" from Mass

"Somewhere" from West Side Story

Jazimina MacNeil, mezzo-soprano Mikael Eliasen, piano

INTERMISSION

Quintet No. 2 in B-flat major, Op. 87

Allegro vivace

Andante scherzando

Adagio e lento

Allegro molto vivace

Felix Mendelssohn

Ike See, violin
Pamela Frank, violin
Jessica T. Chang, viola
Roberto Díaz, viola
Nathan Vickery, cello



Sunday, May 29, 2011, at 11:30 a.m. Ateneo Mercantil, Valencia, Spain

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Quartet in C major, Hob. III:57

Vivace

Adagio

Menuetto

Adagio-Presto

Joseph Havdn 1732–1809

Amalia Hall, violin Pamela Frank, violin Jessica T. Chang, viola Nathan Vickery, cello

Siete canciones populares españolas

El paño moruno

Seguidilla murciana

Asturiana

Jota

Nana

Canción

Polo

Manuel de Falla

1876 1946

1918 90

Leonard Bernstein (41

"So Pretty"

"Civet à toute vitesse" from La Bonne cuisine

"A Simple Song" from Mass

"Somewhere" from West Side Story

Jazimina MacNeil, mezzo-soprano Mikael Eliasen, piano

INTERMISSION

Quintet No. 2 in B-flat major, Op. 87

Allegro vivace

Andante scherzando

Adagio e lento

Allegro molto vivace

Felix Mendelssohn (1809–47)

Ike See, violin Pamela Frank, violin Jessica T. Chang, viola Roberto Díaz, viola Nathan Vickery, cello



Sunday, June 5, 2011, at 7 p.m.

Home of Nina and Lothar von Maltzahn, Berlin

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Il tramonto

Ottorino Respighi (1879–1936)

Jazimina MacNeil, mezzo-soprano Amalia Hall, violin Ike See, violin Jessica T. Chang, viola Nathan Vickery, cello

Siete canciones populares españolas

El paño moruno

Seguidilla murciana

Asturiana

Jota

Nana

Canción

Polo

Manuel de Falla

(1876 - 1946)

Leonard Bernstein ('41)

1918 90

"So Pretty"

"Civet à toute vitesse" from La Bonne cuisine

"A Simple Song" from Mass

"Somewhere" from West Side Story

Jazimina MacNeil, mezzo-soprano Mikael Eliasen, piano

INTERMISSION

Octet in E-flat major, Op. 20

Allegro moderato, ma con fuoco

Andante

Scherzo: Allegro legierissimo

Presto

Felix Mendelssohn (1809–47)

Philipp Bohnen, violin
Carolina Kurkowski-Pérez, violin
Ike See, violin
Amalia Hall, violin
Roberto Diaz, viola
Jessica T. Chang, viola
Rachel Helleur, cello

Nathan Vickery, cello



Monday, June 6, 2011, at 7 p.m.

American Academy in Berlin Living Room, Berlin

Il tramonto

Ottorino Respighi (1879 - 1936)

Jazimina MacNeil, mezzo-soprano Amalia Hall, violin Ike See, violin Jessica T. Chang, viola Nathan Vickery, cello

Siete canciones populares españolas

El paño moruno

Seguidilla murciana

Asturiana

Tota

Nana

Canción

Polo

Manuel de Falla (1876 - 1946)

"So Pretty" Leonard Bernstein ('41) (1918-90)

"Civet à toute vitesse" from La Bonne cuisine

"A Simple Song" from Mass

"Somewhere" from West Side Story

Jazimina MacNeil, mezzo-soprano Mikael Eliasen, piano

INTERMISSION

Octet in E-flat major, Op. 20

Allegro moderato, ma con fuoco

Andante

Scherzo: Allegro legierissimo

Presto

Philipp Bohnen, violin Carolina Kurkowski-Pérez, violin Ike See, violin Amalia Hall, violin Roberto Díaz, viola Jessica T. Chang, viola Rachel Helleur, cello Nathan Vickery, cello

Felix Mendelssohn

(1809-47)



CURTIS ON TOUR WITH TIME FOR THREE

Thursday, July 14, 2011, at 8 p.m.

Rockport Opera House; Rockport, Maine

•

Concerto in D minor, BWV 1043

arranged by Time for Three

Vivace

Largo, ma non tanto

Allegro

Lime for Three Zachary De Pue, violin Nicolas Kendall, violin Ranaan Meyer, double bass Johann Sebastian Bach 1685–1750

Ungarische Tänze in F-sharp minor, WoO 1, No. 5

arranged by Time for Three

Time for Three

Johannes Brahms (1833-97)

Sextet No. 1 in B-flat major, Op. 18

Allegro ma non troppo Andante ma moderato

Scherzo: Allegro molto

Rondo: Poco allegretto e grazioso

Brahms

Eumice Kim, violin Hannah Ji, violin Roberto Diaz, viola Jinsun Hong, viola Yu-Wen Wang, cello Branson Yeast, cello

INTERMISSION

Octet in E-flat major, Op. 20

Allegro moderato, ma con fuoco

Andante

Scherzo: Allegro legierissimo

Presto

Felix Mendelssohn (1809–47)

Zachary De Pue, violin
Nicolas Kendall, violin
Hannah Ji, violin
Eunice Kim, violin
Roberto Diaz, viola
Jinsun Hong, viola
Branson Yeast, cello
Ranaan Meyer, double bass



CURTIS ON TOUR

Monday, July 18, 2011, at 8 p.m.

The Unitarian Universalist Church on Nantucket Island, Nantucket, Mass.

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Sextet No. 1 in B-flat major, Op. 18

Allegro ma non troppo

Andante ma moderato Scherzo, Allegro molto

Rondo, Poco allegictio e grazioso.

Johannes Brahms (1833-97)

Eumice Kim, violin Hannah Ji, violin Roberto Diaz, viola Jinsun Hong, viola Yu-Wen Wang, cello Branson Yeast, cello

INTERMISSION

Souvenir de Florence, Op. 70

Allegro con spirito

Adagio cantabile e con moto

Allegretto moderato

Allegro vivace

Peter Ilich Tcharkovsky (1840-93)

Hannah Ji, violin Eunice Kim, violin Jimsun Hong, viola Roberto Diaz, viola Branson Yeast, cello Yu-Wen Wang, cello

Photographic and recording equipment may not be used in the Unitarian Universalist Church.







